

IN THIS ISSUE: { "JENNY LIND—HER LIFE AND CAREER"—BY WALDEMAR RIECK
OUTDOOR PERFORMANCE OF BOITO'S "MEFISTOFELE" ATTRACTS HUGE THROG AT VERONA, ITALY

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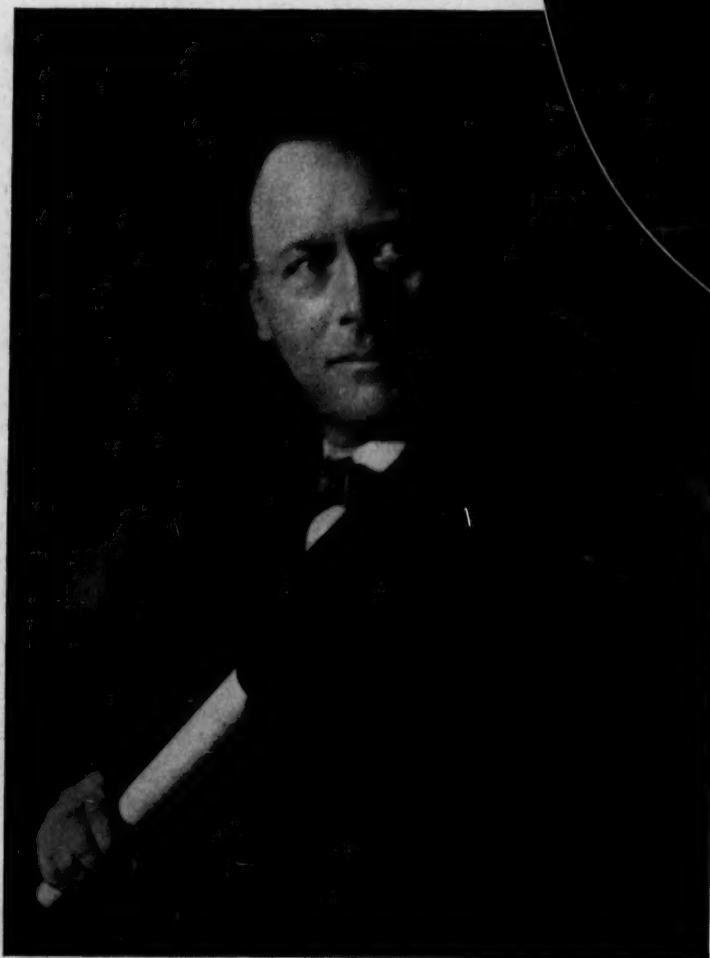
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Annual Berkshire Chamber Music Festival Proves Noteworthy Event

Many Distinguished Visitors, Guests of Mrs. F. S. Coolidge, Enjoy Interesting Programs—Malipiero's \$1,000 Prize-Winning Work Fails to Satisfy Critics—London String Quartet Captures Huge Throng With Its Magic Playing—Berkshire Quartet and Soloists Additional Features

Pittsfield, Mass., September 25, 1920.—The Annual Berkshire Chamber Music Festival was greeted for its opening day, Thursday, September 23, with the finest weather that a New England September can show and there is no better brand of weather anywhere in the world. It was fair and warm—so warm, indeed, that one could sit in comfort on the Hotel Maplewood piazza in the evening, a rare thing indeed for a Berkshire fall night; so warm that it was uncomfortably hot in the Temple of Music when Mrs. F. S. Coolidge's guests assembled there at four in the afternoon for the first concert. Every seat in the quaint, old fashioned pews—more comfortably cushioned than ever they were when they did their original service in a New England church—was occupied and the eager crowd broke into loud and prolonged applause when the members of the Berkshire Quartet—Hugo Kortschak, Jacques Gordon, Clarence Evans and Emmeran Stoebber—came in to begin the program with Beethoven's C sharp minor quartet, op. 131. If the audience perspired—and it did—the strings were no less susceptible to the unwanted humidity in the air; but notwithstanding, the Berkshires gave a thoroughly excellent performance of this masterpiece, written by Beethoven for string quartet but conceived for some mighty instrument hardly of this world. Particularly fine was the delicate play of light and shade in the long and elaborate variations which make up the andante of the work. Hearty and well deserved applause rewarded the work of the quartet, and then the audience trooped out for a breath of air during intermission. Many, in fact, remained on the long piazza which follows the whole east side of the building to listen to the balance of the program from there. There is no fairer view in all America than the long range of the Taconic Hills as viewed from that spot, and nature's symphony puts a sympathetic listener in the best of moods for hearing music.

The second half of the program was given up to those two pre-eminent specialists in two piano playing—Guy Maier and Lee Pattison. Their ensemble work is always a marvel of exactness and precision and in addition to this, each one is a deep thinking and feeling musician. To say that they play as one pianist, would not be doing them justice; they play as two pianists with one thought and the result is an intensification of effect not to be achieved by any one soloist. Their program as usual showing new and interesting works began with the Brahms-Haydn variations, originally written for two pianos. Every page of their musical content was done full justice to, but, except for the charming 6/8 variation, pastorale in character, they sounded very, very German indeed, more scholarly and elaborate than inspired. One admires their intricate contrapuntal devices and sighs for something a bit more human. Nowhere did Brahms attain to the charming simplicity which makes the original Haydn theme itself so delightful to hear. The pianists were called back three times after what was a really brilliant performance. Then came Debussy's "In White and Black," three pieces which belong among his very last works (about 1915-16) (a) To Igor Stravinsky, (b) To Lieutenant Charlot, killed by the enemy in 1915, and (c) To A. Kussewitzky. The Stravinsky number is a diabolically clever burlesque. One would swear it was written by the Russian himself. It is as if Debussy had said: "Look here, Igor, see how easy it is to write in your idiom," and probably that is just what he did say, for the motto is from Charles d'Orleans—"Iver, tu nestes qu'un villain." The other two numbers were unimportant belonging to that poorer work which inevitably came from the composer of "L'Après-midi" during his long struggle with death. The "To Lieutenant Charlot" seemed to be in the nature of an elegy, with obvious bugle calls and the inexplicable introduction of Luther's German hymn, "Ein feste Burg," while the Kussewitzky number, in which one expected some humorous reference to the Russian's famed facility upon the double bass, was an undistinguished affair in lively dance rhythms. Followed "Four little pieces" by Casella, very little indeed, but delightful burlesques, first a berceuse, then a serenade, all Italian, suggesting "Funiculi, Funicula" for all the world; then a "notturmo," with much twittering of fluty night birds; and finally a polka which wasn't a polka at all, but a very brisk and noisy galop. They are mere trifles, but were made. In each of them Casella takes particular pains to end on some cadence that is no cadence

at all, with the result that, by the time the fourth one has ended in similar fashion, the irregular cadence has no more excitement for the ear than a perfect cadence would have—in fact, not so much. To end with there was a "Piece in B minor" by Guy Ropartz, in which the director of the Strassburg Conservatory had little to say and took rather a long time to say it. The work on the whole suggests the manner of César Franck more than anyone else, the lyric second theme being the most attractive part. The playing was of the same excellence as all that preceded it and the pianists were called upon for repeated acknowledg-

(trio of the scherzo), also has character, and the main theme of the scherzo is one of those rollicking darkey tunes which Mr. Powell so often makes use of; but one gets the impression that the length of the work is altogether too great for the actual value of the thematic material employed and there is much unidiomatic writing for the fiddle. Both artists played it with enthusiasm, as they did the other two works. Mr. Zimbalist was in fine form and, despite the heat, played in his usual finished musicianly manner. He is at his best in such work. Mr. Powell's part of the Brahms would have been improved by more thorough preparation.

THE LONDON QUARTET.

The London String Quartet was founded in 1908. For two years its members rehearsed three and four times weekly before they presented themselves in public in 1910. After that it took England several years to discover that an organization it had given birth to. America found it out for the first time at the Friday afternoon concert of the Berkshire Festival—at least, the discriminating part of America that was present in large numbers discovered it by the time the players had finished the first movement

of the Bridge quartet, with which the program opened; and the rest of America will learn it from the quartet's forthcoming tour. There has been but one change in the personnel of the quartet since its foundation. Alfred Salmon, the best known English violinist of today, resigned four years ago as first violin of the quartet on account of the pressure of his many engagements as soloist, and his place was taken by James Levey. The other men are Thomas W. Petre, second violin; H. Waldo Warner, viola, and C. Warwick Evans, cello.

In cold blood and without fear of contradiction, it may be said that the London String Quartet has no superior today in all the musical world—and few equals. Individually the men are all players of the first rank and the ensemble work is of an astonishing perfection. There is rhythmical precision of the finest; there is homogeneity of tone that sounds like the product of one mighty instrument; there is a balance between the parts that is never disturbed, either in forte or piano; and best of all there is life, vitality and true musical enthusiasm in every bar that is played. The success with the audience was tremendous. The men were recalled time after time following each item of their program, which began with Frank Bridge's E minor quartet, followed by a short folk song quartet (Phantasy on a Berkshire Melody) by H. Waldo Warner, violist of the quartet, and with Beethoven's op. 59, No. 2 (E minor) to end with.

It is much to be feared that we are very ignorant on this side of the water of the real inside of English musical affairs. Nobody knew the London Quartet until Friday and there was equal ignorance of the Bridge quartet, a work now twenty years old. Mr. Bridge—no relation of Sir Frederick, by the way—had something to say and said it; said it in modern dialect without, however, once descending to the bizarre or incongruous. He wrote tunes, real ones, which were delightfully welcome to the ear without once becoming banal, and he covered these tunes with a harmonic dress that fitted them perfectly, a dress that is still distinctly modern although twenty years old. There are the usual four movements. The adagio has a cello melody of unusual beauty; the scherzo is a real English country dance; the first allegro is bright, vigorous and manly; the last movement, at least on first hearing, seemed the least important. Noticeable throughout is the ingenious part leading and the transparent clarity of Mr. Bridge's writing for the instruments. The whole work was superbly played and pleased the audience greatly. A prominent conductor said to the writer: "Thank heaven for a modern work that I can honestly applaud!"

Mr. Warner's short phantasy on a Berkshire melody is a charming work, played without pause. The old tune of "Dance to Your Daddy" is varied in time and color with fine taste and a thorough knowledge of writing for the strings. This also pleased the audience immensely. And (Continued on page 36)

Distinguished Visitors Coming

America is likely to have some distinguished musical visitors from the other side of the Atlantic this season and next. Vincent d'Indy wants to acquire a first hand knowledge of American musical matters, and the field is being looked over with a view to finding him a chance to appear as guest conductor here the latter part of the coming season, directing some of his own works. The star visitor for next season is likely to be the distinguished iconoclast, Arnold Schoenberg. An eastern conductor of prominence is anxious to do Schoenberg's monumental (at least, in size) "Gurre Lieder" during the season of 1921-22 and the composer will be invited to come here to conduct the first performance in person.



Photo by Fernand de Guelde

ALICE GENTLE,

About whom Redfern Mason, the eminent San Francisco critic, wrote: "Alice Gentle is an artist of intense personality; even her mistakes have something fine about them. Her Carmen is a figure to be remembered." Those who attended the opening of the San Carlo Opera season in New York on September 20 and witnessed her first appearance here in the popular Bizet opera, will realize the potency of Mr. Mason's remarks. Miss Gentle personally scored a brilliant success in the role and one long "to be remembered."

ments of the applause, and it was some time before the program could be continued.

SONATAS.

Midsummer weather continued for the second day of the festival. The interior of the Temple was like a Turkish bath and many of the guests preferred to listen both morning and afternoon from outside the hall. The morning program was given by Efrem Zimbalist, violinist, and John Powell, pianist, who played three sonatas—Powell's own—in between the Brahms' D minor, Op. 108, and Beethoven's tenth, Op. 96, G major. To undertake to be the meat in a Brahms-Beethoven sandwich is rather a risky feat for any composer. Perhaps Mr. Powell's work would have sounded better in other company—or no company, although it is in one movement—so-called, because it is played without pause—it has practically all the usual developments, with a fugato thrown in for good measure. It lasts just over half an hour. The quiet contemplative first theme has distinct nobility, the air of the andante

Jenny Lind—Her Life and Career

BY WALDEMAR RIECK

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PARENTAGE AND EARLY LIFE.

Jenny Lind, the Swedish nightingale, undoubtedly the most wonderful singer to appear in concert in the United States up to 1850, was born of humble parentage in the Parish of

reached their final resting place in Dresden on the night of December 14, where they were deposited in a vault in the cemetery of Friedrichstadt, in which his son, Alexander, had been buried only a fortnight before. In

order to raise the funds to erect a monument worthy of his name over his grave, his opera "Euryanthe" was given in the Berlin Opera House on Tuesday, February 7, 1845, and Jenny Lind was chosen to sing the title role.

SHE RETURNS TO STOCKHOLM.

The success which she met with in Germany was so great that the Stockholm public desired to have her again with them. So it was that seven years later she sang again in Stockholm in "Der Freischütz" and also "Roberto il Diavolo" and "Sonnambula." In the fall of that same year, 1845, she returned to Berlin and appeared in "Sonnambula" and with great success in Meyerbeer's "Das Feldlager in Schlesien" in the principal role of Vielka, which had been written especially for her. This was the first time that the opera had been given and it had a three months' run. It was afterwards remodeled into "L'Etoile du Nord."

After repeated triumphs in Berlin, Stockholm, Hamburg, Coblenz, Leipzig, and finally in 1846 in Vienna, Jenny Lind made a triumphant success in 1847 in London. Here her appearance was delayed in order to arouse the curiosity of the public. In London she appeared in "Roberto il Diavolo" as Alice, in "Figlia del Reggimento" as Maria, in "I Masnadieri" as Amalia, in "Le Nozze di Figaro" as Suzanna, and in "Lucia di Lammermoor" as Lucia.

It was while out for a walk, when on tour through some English towns, that she entered a humble dwelling of a cottager. The woman told her of all her misfortunes, and observing her to be a foreigner, asked her if she had heard Jenny Lind sing. "Yes, very often," was the reply, "and if you would like it, I will sing you one of her favorite songs," and taking the woman's baby from the cradle she sang a charming Swedish ballad. When she had finished, the poor woman's face expressed wonder and delight. "And now," continued Jenny Lind, replacing the infant in the cradle, and clasping the woman's hand, "you may say that you have heard Jenny sing," whereupon she left the cottage. To the woman's amazement, upon looking in her hand she beheld a five pound bank note. After 1847 Jenny Lind sang principally in London and Stockholm.

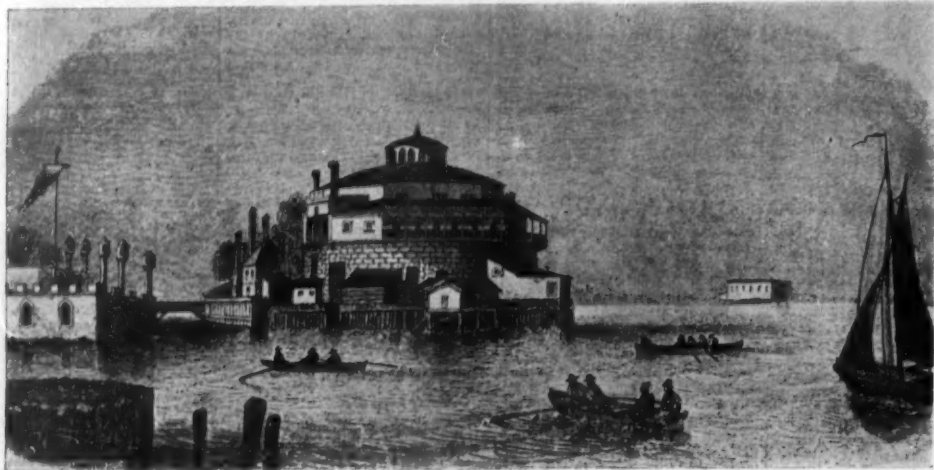
RETIREMENT FROM OPERA.

Between her first appearance in "Der Freischütz" on March 7, 1838, and her last in "Roberto il Diavolo," on May 10, 1849, a period of a little more than eleven years, she appeared before the public 677 times in thirty operas.

The operas were: "La Sonnambula," "Lucia di Lammermoor," "Norma," "Roberto il Diavolo," "La Figlia del Reggimento," "Der Freischütz," "Die Zauberflöte," "Don Giovanni," "Le Nozze di Figaro," "La Vestale," "Les Huguenots," "Euryanthe," "Il Turco in Italia," "L'Elisir d'Amore," "I Puritani," "Armide," "Semiramide," and the following operas whose titles and composers are probably less known: "Divertissement Nationale" (Berwald); "Das Feldlager in Schlesien" (Meyerbeer); "A May Day in Wärend" (Berwald); "Marie" (Herold); "Die Schweizer Familie" (Weigl); "La Straniera" (Bellini); "Ferdinand Cortez" (Spontini); "Jag gar i Kloster" (Berwald); "Le Chateau de Montenero" (Dalayrac); "Anna Bolena" (Donizetti); "La Gazza Ladra" (Rossini); "I Masnadieri" (Verdi); and "The Elves" (Van Boom). She appeared during this time in Sweden, Germany, Austria, Denmark, England, Scotland and Ireland. After 1849 she devoted herself only to concert singing. Upon her return to Sweden in 1849, she gave two-thirds of the £30,000 she had made in England to Swedish charity.

HER AMERICAN CONCERT TOUR.

It was in the Hôtel du Nord, in Lübeck, with no one with her but Miss Ahmanson, her companion, that Jenny Lind engaged herself to a contract with P. T. Barnum to sing 150 concerts, including oratorios, within the space of eighteen months, or one year if possible, counting from the day of her arrival in New York. The concerts to be given in the United States and Havana. The contract included also a tenor and a pianist, the latter Julius Benedict, pupil of Carl Maria von Weber. Instead



CASTLE GARDEN (NOW THE AQUARIUM) FROM THE RIVER IN 1850.

St. Clara, Stockholm, Sweden, one hundred years ago next week, on October 6, 1820. Niclas Jonas Lind, her father, son of a lace manufacturer, was twenty-two years old at the time of his daughter's birth. Failing to continue his father's business, he was at this period of his life keeping the ledgers in a private merchant's house. The child's baptismal name was Johanna Maria, according to the parish register, although Jenny Lind claimed Johanna was incorrect. Her mother at the time kept a day school for girls. She also boarded one or two of her pupils, for her husband was only able to provide for his wife and baby in a small way. In such a household as this, a baby was a most wearisome inconvenience, so her mother put Jenny in the care of the wife of Carl Ferndal, parish clerk and organist of the church of Ed-Sollentuna, fifteen miles from Stockholm. In this musical atmosphere the child lived for three years. Early in the year 1824, Jenny Lind returned to Stockholm, but, still short of funds, her mother placed her in the care of a childless couple, who were in charge of a home for widows. So the little girl was left again without parental guardianship, while her mother took a position as a governess in Linköping.

DISCOVERY OF HER TALENT.

A year passed by, when one day while sitting in the window of her home, the maid of a Swedish dancer, Mlle. Lundberg, in passing by chanced to hear her as she sat there singing to her cat. Mlle. Lundberg, struck with the child's voice, brought her to Capelmeister Croelius, whose pupil she became. As soon as her musical studies had progressed, he took her to Count Pucke, the director of the theater attached to the court of Stockholm. It is to these two men that Jenny Lind was indebted for the discernment of her gifts and to no others. Count Pucke gave her the opportunity to attend the musical school connected with the theater. She entered in September, 1830, studying there for ten years, receiving her first training from Erasmus Berg. Beginning November 29 of that same year, she appeared in plays given in the Royal Theater.

THE BEGINNING OF HER OPERATIC CAREER.

In February, 1836, she sang Georgette in Lindblad's grand opera "Frondeurine." This was her first attempt in opera. When "Der Freischütz" was given in Stockholm in 1838, Jenny Lind sang the part of Agatha. From the day of her appearance in Weber's opera, she became a popular star on the court stage and was appointed court singer. Unfortunately in the second season of her triumph, her voice failed her. A number of years passed before it returned, and then at first it lacked the lovely quality that it had possessed before.

In the spring of 1841 Countess Bernadotte brought Jenny Lind to Manuel Garcia, under whose instruction she remained a year. Garcia's opinion was very discouraging to his most famous pupil-to-be. He said that her voice was feeble, but as it improved, Garcia had to—and did—make some modification of his former opinion. The following is extracted from a letter dated June 2, 1868, to a Professor Bystrom, in which Jenny Lind gives Garcia credit for her training, but also says: "The vocal instruction is everywhere miserable. I have taught myself to sing. Garcia could only teach me a few things. He did not understand my individuality. What I most wanted to know were two or three things, and with these he did help me. The rest I knew myself and the birds and the Lord and the maestro did the rest." In 1842 she returned to Stockholm. At the time Jenny Lind was studying with Garcia, there was a Mme. Nissen also in his studio. At first she was superior to Jenny Lind in voice, and when the latter began to meet with success, Mme. Nissen's intrigues were many. It probably was due to her that France never had the opportunity of hearing Jenny Lind in opera.

Once while singing the part of Alice in Meyerbeer's "Roberto il Diavolo," she was recalled at the close of the opera more than twenty times. Bouquets by the score were scattered on the stage. In 1844 she studied German and in December sang in Berlin in "Norma," but it was a different Norma than that of her predecessors, for she made the ferocious features of the character less prominent and gave the Celtic priestess a deep impress of mercifulness.

On October 20, 1844, the remains of Carl Maria von Weber were transported from England to Hamburg and

We here suggest the Programme of the Concert.

CASTLE GARDEN.

First Appearance of Mademoiselle Jenny Lind,

on

WEDNESDAY EVENING, 11th SEPTEMBER, 1850.

Programme.

PART I.

Overture (Oberon).	Nelzer.
Aria "Soprano" (Marmion Seconda).	Rossini.
Signor Belletti.	
Scena and Cavatina "Costa D'Avanti" (Norma).	Bellini.
Mademoiselle Jenny Lind.	
Duet on two Piano Fortes.	Benedict.
Messieurs Benedict and Hoffman.	
Duetto "Per povera alla signora" (Il Turco in Italia).	Rossini.
Mademoiselle Jenny Lind and Signor Belletti.	

PART II.

Overture (The Crucifixion).	Benedict.
Trio for the Voice and two Flutes, composed expressly for Mademoiselle Jenny Lind.	Meyerbeer.
Mademoiselle Jenny Lind.	
Flutes, Messrs. Kyle and Siele.	
Cavatina "Largo al Facchino" (Il Barbiere).	Rossini.
Signor Belletti.	
The Headman's Song, more generally known as The Echo Song.	Mademoiselle Jenny Lind.
The Welcome to America, written expressly for this occasion, by Bayard Taylor, Esq.	Benedict.
Mademoiselle Jenny Lind.	

Conductor, M. Benedict.

The orchestra will consist of Sixty Performers, including the first instrumental talent in the country.

Price of Tickets Three Dollars. Choice of places will be sold by Auction, at Castle Garden.

Doors open at six o'clock. Concert to commence at eight o'clock.

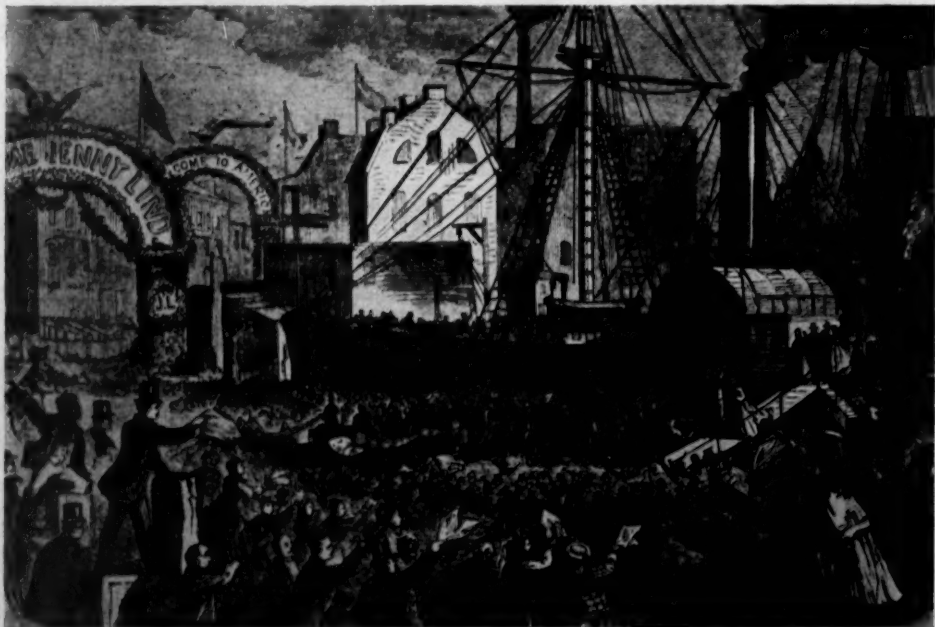
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Mlle. Jenny Lind's Second Grand Concert, will be given at Castle Garden, on Friday evening, 15th instant.

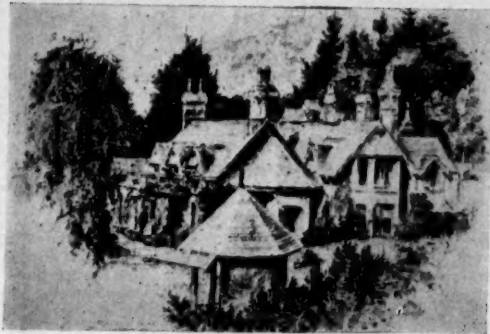
Chickering's grand Piano will be used at the first Concert.

JENNY LIND'S FIRST AMERICAN PROGRAM.

It was given at Castle Garden, New York, now the Aquarium. Note that tickets were \$3 each—nothing lower; that choice of place was sold at auction, and that the manager's name did not even make the program, although the piano is there.



WELCOME TO JENNY LIND.



Wynd's Point, Malvern Hills, Mme. Goldschmidt's country home, in which she spent many of the last years of her life and in which she died in November, 1887.

of the tenor, however, Jenny Lind pleaded for and obtained the famous baritone, Giovanni Belletti.

On August 19, 1850, the company left Liverpool on the American steamer, the Atlantic, reaching its New York pier at Canal street, where two arches had been erected, on Sunday, September 1. From here the company, consisting of Jenny Lind, her companion, Miss Ahmannson, Mr. Benedict, Signor Belletti and her secretary, Max Hjortzberg, were hurried into a carriage and driven through the crowd to the Irving House, where in the evening she was serenaded by nearly 200 musicians, who were escorted by some twenty companies of firemen, bearing torches.

The first concert was given in Castle Garden on September 11, 1850. The proceeds, \$10,000, she gave to charity. Genin, a hatter, bought the first ticket sold at auction for \$225. The day after the concert there was not a New York newspaper that did not rank her as indisputably the finest artist who had ever visited America. Several concerts were given in New York, and after seeing the sights and having a daguerreotype made of herself by Brady, she took the steamer Empire State for Boston on September 26.

The steamer passed up the East River, and arrived at 10:15 the next morning in Boston, where the company stopped at the Revere House. The Boston concerts, given at Tremont Temple, were a great success. It was at one of the Boston concerts that a girl, paying \$3.00 for a ticket, turned away with the remark: "There go the earnings of half a month, but I must hear Jenny Lind." Her secretary happened to hear the girl's words and told the singer, who at once commissioned him to find the girl and delighted her by refunding the money with her compliments. The day after the second concert the company went to Harvard University Observatory. Scarcely had Jenny Lind gazed through the telescope when a brilliant meteor blazed across the blue of the firmament, as if in her special honor. One of the concerts given in Boston was a sacred one with selections from "The Messiah," "Creation," "Stabat Mater," and Mozart's "Clemenza di Tito." The day after the sacred concert, she was introduced to Daniel Webster, and is reported to have said that his look stamped him as one of the noblest of living Americans. On October 7 the company went to Providence, gave a concert there and returned the same evening to Boston. Before leaving Boston finally, two concerts were to be given in the hall of the Fitchburg Depot, but the acoustics and the location of the hall were both poor. A riot took place in efforts to get tickets for the first concert so that the second was not given.

The company then went to Philadelphia, giving a concert October 17 at the Chestnut Street Theater. It was here that she received the greatest triumph since her arrival in America. From Philadelphia the company returned to New York, appearing in a concert at Tripler Hall, and then went to Baltimore, giving four concerts there. The next stopping place was the national capitol,

where they were received by President Fillmore and his wife and daughter. At the first concert all the notables of Washington were present. After the second concert the company went to Richmond, Charleston, and then to Havana, where Jenny Lind was well satisfied with the results, considering that the populace had no taste for anything but Italian music. From Havana the company went to New Orleans.

The New Orleans concert was given at the St. Charles Theater. Here a pretty incident took place. A poor blind boy residing in the northern part of Mississippi, endowed with musical talent, had expressed the desire to hear Jenny Lind sing were it but a single song. For this purpose his friends had sent him to New Orleans, where he happened to stop at the same house with a Mr. Kyle, the flutist in the orchestra. The blind boy was playing his flute in his room, when Mr. Kyle, hearing the strains, took up his flute and played the "Last Rose of Summer" with variations. Hearing the music the boy felt his way to Kyle's room and waited until the last sounds had died away and then knocked. Kyle bade him to come in, and the boy upon entering asked him who he was. "I am a musician traveling with Jenny Lind." That was sufficient. The boy told of his desire to hear Jenny Lind sing, and the following evening found himself seated on a chair behind the scenes listening to the concert. The boy was so impressed that he could not control his emotions for he wept, sobbed and laughed. The following day Jenny Lind visited him, heard his story, and left him with a



Jenny Lind in Meyerbeer's "Das Feldlager in Schlesien," now known as "L'Etoile du Nord."

gentle farewell ringing in his ears, some hundred dollars richer.

The company after leaving New Orleans gave concerts in Natchez, Memphis, St. Louis and Nashville, where they also visited the Mammoth Cave. Another bit of Jenny Lind's kindness was shown when at Madison, a Mr. Wilson induced Barnum to give a concert for \$5,000 and, when the time came for the concert, asserted that he had sold \$3,600 worth of tickets and would be unable to pay more. Barnum knew this was not true and would have refused to give the concert had not Jenny Lind overruled him, saying that the people had had nothing to do with the manager's swindling and, as this would in all probability be the only time they would be able to hear her, the concert should be given.

From Madison they went to Cincinnati, Wheeling, Pittsburgh and then again to Baltimore, where they gave a concert for charity. Thirty-seven thousand dollars was cleared by it beyond expenses and, in conjunction with Mr. Barnum, Jenny Lind allotted \$2,400 to be distributed among the members of the orchestra who had accompanied her on her tour. From there the company went to Philadelphia, stopping in that city a few days, and then returned to New York. After ninety-three concerts Jenny Lind broke her contract with Mr. Barnum, and, after deducting the amount stipulated for non-appearance, her net returns are said to have been \$176,000.

Upon the termination of her tour with Barnum, she gave a series of forty concerts on her own account in New England, Canada and Illinois, with single appearances elsewhere, as in Boston and Philadelphia. With her were Salvi, the tenor, and Burke, the violinist. Upon the retirement of Julius Benedict in May, 1851, Dr. Otto Goldschmidt, arriving from Europe, joined the company as pianist and accompanist, and on February 2, 1852, she married him very quietly in Boston. The popularity which attended her in this country was unexampled. In the interpretation of oratorio music, it may be said that she

Mlle Jenny Lind's FIFTH GRAND CONCERT.

FRIDAY, MAY 16th, 1851.

SECOND CIRCLE.

56

Take Notice.—This Ticket must be retained to secure possession of the seat bearing a corresponding number, which will be shown by the Ladies in attendance. Sit with your back to the Number. The Ticket accompanying this is to be given up at the entrance. All persons should be in their seats before the Concert commences.

Van Nostrand & Armstrong, Printers, 60 William-st.

P. J. Barnum

Admission ticket to Jenny Lind's fifth grand concert, from the original in the collection of B. C. Williams.

sang with all the fervor of religious passion. Not only was she the greatest vocalist who had ever appeared up to that time before the lovers of melody on these shores or those of Europe, but she was essentially one of the noblest, most self-denying and most charitable of women.

LAST YEARS OF HER LIFE.

At the close of her American tour she returned in 1852 to Europe, where it is said she distributed all her profits in charity. From 1852-1855 she lived in Dresden. At the end of that year she went to England and on December 22, 1855, sang in Exeter Hall in "Elijah." She sang the part of the Peri in Schuman's "Paradise and the Peri," when it was first performed in England on June 23, 1856. From this time on she made her permanent home in England, continuing to sing in concert. In 1870 she sang at the Düsseldorf Music Festival in the oratorio "Ruth," written by her husband. She continued to sing in concert, but her appearances became less frequent and ceased altogether in 1883.

After having devoted her life and the rewards of her art to the good of mankind, she made a peaceful refuge for herself at Wynd's Point, in the sweet solitude of the Malvern Hills, surrounded by her growing family. It was here that she passed away on November 2, 1887, mourned by the music lovers of the world, for she was a great artist and a most lovable character.

American Talent to Be Aided by

Composers' Music Corporation

The first catalog issued recently by the Composers' Music Corporation, of 14 East Forty-eighth street, this city, is, to say the least, exceedingly well compiled and certainly up to the minute. The cover bears the attractive blue and white "trademark" of the corporation, while one of the first pages sets forth very briefly the aims of the Composers' Music Corporation, which read in part:

"The American composer has come to the fore, and propaganda for American music is now reaping its harvest.

Originally founded to stimulate native composition, the scope of the Composers' Music Corporation has been extended, and now its publications include works by many distinguished foreign writers, both living in America and abroad. It is the aim of the corporation to bring forth the music of new and talented writers as well as the latest compositions of those of established reputation; to publish music only of artistic merit in an artistic manner, in editions free from the commercialism unfortunately so prevalent. Incorporated on September 21, 1918, and moving into its new home only in June, 1919, the corporation now has a list of composers numbering twenty-six."

Some of the names of composers and their works appearing in the catalog include: Rudolph Ganz, Bryceson Treharne, Isidor Philipp, Emile R. Blanchet, Mortimer Wilson, Dirk Foch, Koscak Yamada, Richard Hammond, Albert Spalding, Felix Borowski, Cecil Burleigh, Cesare Sodero, Emerson Whithorne, George F. Boyle, Paul Jo-

(Continued on page 23)



Jenny Lind, from a portrait by Magnus, Berlin, 1846.



Jenny Lind as Amina in "La Sonnambula."



WHEN GREEK MEETS GREEK.

Prof. Leopold Auer, the famous teacher of the violin, and Alexander Lambert, who is known to most everyone, "snapped" at the former's home at Lake George.

Burke's Debut Next Sunday

Tom Burke, the Irish tenor, sang for the first time in America on Saturday evening last at Saranac Lake, N. Y., the summer home of his manager, William Morris, contributing his services as the star of a concert which netted nearly enough money to clear off the considerable debt on St. Bernard's Church and Lady of the Lake Hospital in that town. Such an appearance calls, of course, for no special notice, which must be reserved until Mr. Burke makes his debut at the Hippodrome on Sunday evening, October 3, but it may be said that Mr. Burke aroused his audience to great enthusiasm. His assisting artists at Saranac were Helen Scholder, cellist, and Hazel Moore, soprano.

Allen-Fabiani Artists with Salmaggi Opera

Alfredo Salmaggi, who is giving a season of grand opera at the Academy of Music in Brooklyn and the Metropolitan Opera House in Philadelphia, has engaged seven Allen-Fabiani artists to sing leading roles, among them a number of the important artists brought from Europe last year for the New Orleans Grand Opera Company. These artists, after a season of twenty-four weeks, will be included in the personnel of the Allen-Fabiani Opera Company, scheduled for South American appearances next summer. Among them are Edith de Lys, lyric soprano; Eva Gripon and Barbara Eldridge, dramatic sopranos; Alice Baroni, coloratura soprano; Lemuel Kilby, baritone; Carlo Marziali and A. Perrisse, tenors, and Augusto Ottone, basso cantante. They will be heard in "Aida," "Pagliacci," "La Traviata," "La Gioconda," "Fedora," "Ernani," etc.



MARINUZZI IN ITALY.

When the conductor comes to America after spending the summer at his beautiful villa, Anna Sofia (shown to the right), to conduct again for the Chicago Opera, he should be in excellent condition physically to bear up under the strain of a busy season. The other photograph reveals him reading.



Althouse and Mellish Aid N. F. M. C.

Paul Althouse and Mary Mellish were the first prominent artists to give their services in behalf of the extension work of the National Federation of Musical Clubs. They gave a concert at Congress Hall, Cape May, on September 4, under the management of Mrs. William Huebings, Jr., a member of the Matinee Musical Club, who resides in Cape May and is interested in working for the benefit of spreading music throughout the country.

Jan Kubelik Arrives

Jan Kubelik, the violinist, arrived here Monday of this week on the French liner La Savoie, after an uneventful voyage, accompanied by Pierre Augieras, the French pianist, who is to be his assisting artist and accompanist on the long American tour which Ottokar Bartik has arranged for him. Kubelik's first New York concert takes place October 31.

John Dickson Buys Garland Summer Home

Pittsburgh, Pa., September 25, 1920.—Robert Garland has sold his summer home property on the hilltop overlooking Monaca and the Ohio River Valley, in Beaver County, the purchaser being John Colville Dickson, president of the College of Music. The place comprises five acres, with a shingle house of fifteen rooms.

Andre Polah's Recital at Aeolian Hall

Andre Polah, the violinist, will give his recital at Aeolian Hall on the afternoon of October 16. Joseph Stopak will be heard at Carnegie Hall on the same day.

ALICE NIELSEN WITH THE BOSTON SYMPHONY

One of the crowning testimonials to the art of Alice Nielsen is her engagement by the Boston Symphony Orchestra for a series of three concerts; one pair in Boston, the others in Providence and Cambridge. The engagement followed on the phenomenal success of the song recital given by Miss Nielsen last Spring in Symphony Hall, Boston, when every leading critic of the city united in unstinted praise of her achievement.

This recognition of one of the most popular and talented of American singers by a musical community and a musical management commonly reputed as among the most conservative and exacting of artists in the world, is a tribute of which the prima donna may well feel proud.

Probably no singer of this generation has had such varied and conspicuous success in every field of her art as Miss Nielsen. She has triumphed in every considerable city of America and in capitals of Europe; in light opera, in grand opera and in concert, which latter accomplishment is one not common of attainment, even among distinguished exponents of the music drama.

With it all goes the personal liking which audiences all over the country feel for her. She wins her hearers the instant she steps upon the stage, and when she leaves them her audiences have a warm attachment for the artist. This is the effect of a personality which accepts life with both hands, which gives out sympathy, understanding and human fellowship with every note that is sung.

It is safe to say that few singers of the coming season will enjoy a greater prestige and commend themselves more unqualifiedly to all classes of music lovers than Alice Nielsen.

Concert Management, ALICE NIELSEN

Suite 1216, Aeolian Hall, New York

M. A. TOYE, Secretary

THE JOHN CHURCH COMPANY'S FALL ANNOUNCEMENT

OF

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AN ANNOUNCEMENT EXTRAORDINARY

A special analytical review of all these new songs—both text and music—representing the best recital and teaching songs published for the season of 1920-21 will be mailed free upon request

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TWO GROUPS OF SONGS FROM MOTHER GOOSE

High Voice, Low Voice, Price each group 60 cents.

THE HOUSE THAT JACK BUILT

High Voice, Low Voice, Price 60 cents.

I LOVE SIXPENCE, PRETTY LITTLE SIXPENCE

High Voice, Low Voice, Price 60 cents.

It is something in the nature of an achievement for a composer to have written songs such as these, songs with which the great concert singer holds a large audience spellbound.

CHARLES GILBERT SPROSS

MINOR AND MAJOR

High Voice, Low Voice, Price 60 cents.

Concert singer and teacher will find the perfected expression of an idea of fundamental musical beauty in this song.

ASSURANCE

High Voice, Low Voice, Price 60 cents.

Aside from its being a wonderful recital song, one of rare charm, it is a song for all the world.

BLOW YE THE TRUMPET IN ZION

High Voice, Low Voice, Price 60 cents.

Though he has put to his credit many fine sacred songs in the past, Mr. Spross has surpassed them in this new one.

ARTHUR FARWELL

LOVE'S CATHEDRAL

Medium Voice, Price 60 cents.

A beautiful poem of love exquisitely set. Essentially a song for the artist with musical insight.

THE WILD FLOWER'S SONG

Medium Voice, Price 60 cents.

One of the most artistic, most expressively singable "flower songs" ever written by an American composer.

COLD ON THE PLANTATION

Medium Voice, Price 60 cents.

A graceful, syncopated handling of a beautiful negro dialect poem.

A. SEISMIT-DODA

REVELATION

Medium Voice, Price 60 cents.

An expressive vocal largo, a lovely flowing bit of melody that speaks directly to ear and heart.

REGINALD BILLIN

IF LOVE WERE WHAT THE ROSE IS

High Voice, Price 60 cents.

In this spirited, dainty ballad number we have the soul of the French chansonette.

W. H. NEIDLINGER

MEMORIES OF LINCOLN

Baritone or Tenor, Price 75 cents.

This great Lincoln poem has been waiting long for the one adequate song setting that would do it justice, and W. H. Neidlinger has at last written it.

O, MAH LAN'

Bass-Baritone, Price 75 cents.

A real-home song of the colored South—a song of which Stephen Foster might not have been ashamed.

SOMEWHERE SAFE TO SEA

Low Voice, Price 60 cents.

Swinburne never wrote a finer short poem. Mr. Neidlinger's setting unites pure beauty of melody with the pure beauty of this fine text.

TO-NIGHT THE WINDS BEGIN TO RISE

Tenor, Price 75 cents.

There is a big, dramatic climax on page six, and a quieter closing climax at the end, giving the song a double effect of the kind.

OUR FATHER WHICH ART IN HEAVEN

Medium Voice, Price 60 cents.

It would be out of the question to find a more reverently lovely song setting of "The Lord's Prayer."

BAINBRIDGE CRIST

ENCHANTMENT

Medium Voice, Price 60 cents.

A short recital number of the type which grips an audience in unmistakable fashion.

THE DARK KING'S DAUGHTER

Medium Voice, Price 75 cents.

A broad, infinitely singable melody. Only a poet of tone could have supplied the soaring air its text demands.

FAY FOSTER

THE VOYAGER

Baritone, Price 60 cents.

A powerful, dramatic text—a song that grips, the fine dramatic moments relieved by beautiful lyric sections.

JOHN BARNES WELLS

WISHIN' AND FISHIN'

High Voice, Low Voice, Price 60 cents.

A human little melody that will appeal from the recital stage because of the dramatic and natural quality of its humor.

ALEXANDER MACFADYEN

LIFE'S HUSBANDMAN

Medium Voice, Price 60 cents.

The concert singer on tour will find nothing that makes a more direct appeal to "home folks."

DANIEL GREGORY MASON

WHILE THE WEST IS PALING

High Voice, Price 50 cents.

One of Henley's finest love-poems has at last found a simple, lovely song melody in Daniel Gregory Mason's setting.

ROSALIE HOUSMAN

TIDALS

Low Voice, Price 60 cents.

The minor quality of beauty in song has been excellently exemplified in this quietly, lovely, hauntingly melancholy setting.

DAVID PROCTOR

THERE IS A GARDEN

Medium Voice, Price 60 cents.

It tells a buoyantly sentimental-joyous tale of love in alternating four-four and five-four time.

BLANCHE RAYMOND

THE LAUGHTER OF LOVE

High Voice, Price 60 cents.

A short recital number to which any audience will respond.

FLORENCE GOLSON

A MESSAGE

Medium Voice, Price 60 cents.

One of the most attractive encore numbers that the concert singer could wish for.

GRACE TWYMAN

A LITTLE SHIP OF A GIRL

Medium Voice, Price 60 cents.

An Irish waltz-song that no audience can resist.

TOM PATTERDALE

WHEN I RETURN TO YOU

High Voice, Low Voice, Price 60 cents.

As a teaching song it makes one of the choicest, most delightful little numbers that the student could take up.

THOMAS BRISTOL STARR

LIKE SHEPHERD'S PIPE

High Voice, Low Voice, Price 75 cents.

This lovely ballad secures some beautiful shepherd pipe effects in the piano accompaniment, to help set off its wonderfully appealing melody.

MANA-ZUCCA

THE OLD MILL'S GRIST

High, Medium, Low Voices, Price 60 cents.

A happy rural-romance told to the clatter of the old mill wheel.

THE TOP O' THE MORNING

High, Medium, Low Voices, Price 60 cents.

A jolly melody in tripping jig-time, with one fine touch of inimitable pathos at the climax.

INVOCATION

High, Medium, Low Voices, Price 60 cents.

A fine, big, flowing andante melody. A devout appeal from the heart to the Creator of all things.

CARL HAHN

A SIGN AT TWILIGHT

High Voice, Low Voice, Price 60 cents.

There is no question about holding the interest of an audience with this song.

LITTLE BUNCH O' HONEYNESS

Medium Voice, Price 60 cents.

Mr. Hahn seems to have given us another "Mighty Lak' a Rose."

THE VOICE OF THE CHIMES

High Voice, Low Voice, Price 60 cents.

A song that will be one of the big Christmas songs of the year.

W. MENTOR CROSSE

THE COWBOY'S LOVE SONG

Baritone or Bass, Price 75 cents.

A big, compelling song for the dramatic baritone or bass, the finest possible melody for a powerful low voice to score with in an overwhelming way.

THE BELLS OF FAIRYLAND

Medium Voice, Price 50 cents.

Every student likes a bell-song, and every public singer knows that a bell-song appeals to audiences. This song commends itself to both classes of users.

MOLLY, MOLLY MINE

Baritone, Price 50 cents.

A taking little encore song for concert use.

EDUARDO MARZO

THY WORD IS LIKE A GARDEN, LORD

High Voice, Low Voice, Price 60 cents.

A sacred song of the very best type, a song whose text carries a strong message of faith and belief.

HORACE JOHNSON

THE PIRATE

Baritone, Price 50 cents.

A little melody at once rollicking and dramatic, with the pizzicato basses we associate with desperadoes and their deeds. A humorous song.

MARY TURNER SALTER

THE MOTH

High Voice, Low Voice, Price 50 cents.

A beautiful, fluttery bit of song, all lightness and grace, with a short quasi recitative introduction.

WE TWO

High Voice, Low Voice, Price 50 cents.

Two wonderful contrasting climaxes within the limits of three short pages.

A BOAT SONG

High Voice, Low Voice, Price 60 cents.

In three-quarter time, with the happy, lilting swing of the waltz-barcarolle.

LOVE'S ARMOR

High Voice, Low Voice, Price 60 cents.

A big, powerfully dramatic song for the singer who wishes to let the voice out to the fullest and freest limits.

MY SECRET

High Voice, Low Voice, Price 50 cents.

A song of intimacy and tender sentiment. Songs of this type are always universal favorites.

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Sinigalliano Reopens Studio

Anthony Sinigalliano, the young Italian-American violinist, who has been active professionally both in New York and Newark, N. J., during the past eight years, re-opened his studio for the season 1920-21 on September 15, where he will devote most of his time to teaching the art of violin playing.

At an early age Mr. Sinigalliano showed a decided talent for music, the cultivation of which was strongly opposed by his parents who preferred a commercial life to that of an artist. This, however, strengthened the boy to work with more zeal, and after having studied with the best teachers obtainable in Baltimore as well as in New York his playing developed to such a satisfactory point that the late Henry Schrader, with whom he studied for four years, predicted a brilliant future for the talented young man.

On the arrival in America of Prof. Leopold Auer, Mr. Sinigalliano also profited by a short period of study with this eminent master. Mr. Sinigalliano likewise gained considerable recognition as a composer. His numbers, "Dolore, D'Amore" and "Prayer" for violin and piano accompaniment, have met with success wherever heard. Among Mr. Sinigalliano's violin pupils who have distinguished themselves for their thorough and musicianly playing, mention must be made of Walter F. Woelper, Walter Bitzer, Arthur



ANTHONY SINIGALLIANO,
Violinist.

Hunum, Fred Flammer, Helen Nagel and Saul Danowitz. In addition to private teaching at his New York studio, 2 West 16th street, Mr. Sinigalliano will teach two days each week at the Mother's Helper and Elementary School, 870 Riverside Drive, New York, where a large number of pupils are already enrolled.

New Philharmonic Men From Various Cities

The new members of the Philharmonic Orchestra have nearly all been recruited from other cities. Bruno Labate, the new first oboe, was obtained from the Minneapolis Symphony Orchestra through the courtesy of Mr. Carpenter, the president of that organization. Nicholas Kouloukis, a Greek flutist who has been engaged as the solo flutist, was formerly with the Detroit Orchestra. Edmond Rolefsma comes from the Philadelphia Orchestra to play bass clarinet with the Philharmonic, and Albert Bortolomassi, a contrabass, joins the forces from South America, while another contrabass, Perez Guia, hails from Havana.

Rehearsals will begin immediately on the return of Mr. Stransky, who with Mrs. Stransky is in Norway. Conductor Stransky has notified the Philharmonic office that he is bringing a number of European novelties. American composers will, however, again be prominently represented on his programs. One of the native productions to be heard at the Philharmonic concerts will be a new work by the society's recently appointed associate conductor, Henry Hadley.

Until the new lobby at Carnegie Hall is completed, the Philharmonic tickets for the twelve Thursday evenings, four Saturday evenings, sixteen Friday afternoons and twelve Sunday afternoons in the orchestra's concerts at Carnegie Hall may be procured at the Philharmonic offices, Carnegie Hall.

Skilton Completes "Primeval America"

Those who have heard the Two Indian Dances for orchestra by Charles Sanford Skilton will be interested to know that he has added four numbers to make a complete suite picturing Indian life from the primitive point of view. The suite will be called "Primeval America," and the titles of the movements are as follows: Deer Dance, War Dance, Sunrise Song, Gambling Song, Flute Serenade and Winnebago Revel. They are all based on tribal melodies acquired

by the composer from Indian students at the government school, Haskell Institute, near the University of Kansas, where the composer is located as a member of the music faculty. While the full resources of the modern orchestra are variously employed the point of view is primitive, as in the case of the familiar Two Dances which are the first two numbers.

The Carl Fischer Music Company is now engraving the full score and parts and hope to issue them during the year. A leading symphony orchestra is promised the first performance.

Mme. Soder-Hueck Gives Free Scholarships

Mme. Soder-Hueck has returned to New York and re-opened her studios in the Metropolitan Opera House building, having enrolled a large class of pupils. There will again be two free scholarships offered, also two half-scholarships. These will be awarded to the best male and female voices. The contestants must also possess musical intelligence and ambition. Those interested in the scholarships may communicate with Mme. Soder-Hueck by mail



After a nice swim in the lake, Mme. Soder-Hueck also found pleasure as well as exercise in rowing across to the opposite shore. (Below) Off for a morning canter.

MME. SODER-HUECK IN THE WHITE MOUNTAINS.

before October 10. The date of the contest will be about the middle of the month and is open to beginners as well as to advanced singers.

This year Mme. Soder-Hueck will have several assistant teachers, including instruction in class and ensemble vocal work and piano. There will also be an opera class in addition to a choral ensemble of mixed voices. Mme. Soder-Hueck also plans to give several concerts during the winter.

60,000 to Hear Enrico Caruso

Enrico Caruso departed from New York on September 25 for a concert tour of one month's duration under the direction of the Metropolitan Musical Bureau. The great tenor sang his first concert on Monday, September 27, in Montreal, Can., at the Mount Royal Arena, an enormous structure seating 7,000. This was Mr. Caruso's first appearance in that city in some ten years, and the house was sold out long before the time of the concert. From Montreal, the Caruso party journeyed to Toronto, where he sings on September 30 at Massey Hall. The cities follow in succession—Chicago, Ill.; St. Paul, Minn.; Denver, Col.; Omaha, Neb.; Tulsa, Okla.; Fort Worth, Tex.; Houston, Tex.; Charlotte, N. C., and Norfolk, Va. He will return to New York three weeks before the opening of the Metropolitan season.

This is the longest tour which Mr. Caruso has yet undertaken, and will mark his first appearance in Tulsa, Fort Worth, Houston, Charlotte and Norfolk. In each city the auditorium seats from 5,000 to 7,000 persons, so that the estimated attendance for the tour will be about 60,000. Albert Stoessel, American violinist, and Alice Miriam, the new lyric soprano of the Metropolitan Opera Company, will be assisting artists on the program, with Salvatore Fucito and Louis Grunberg as accompanists. F. C. Coppicus, for many years general secretary of the Metropolitan Opera Company, and who is Mr. Caruso's manager, will personally accompany the tenor on his tour. On account of little Gloria Caruso, Mrs. Caruso will be unable to go with her husband.

Lorain, Ohio, to Have Concert Series

Lorain, Ohio, will blossom forth the coming season as one of the musical centers of Ohio and offer the most pretentious course of musical artists and attractions that has ever been presented in that city during one season. Among the attractions engaged for this series of concerts are May Peterson, the Golden Girl of the Metropolitan; the New York Chamber Music Society; Allen McQuhae, the new Irish tenor, who scored such a hit there last year and who will appear twice during the series; Ellen Rumsey, contralto; Herman Sandby, Danish cellist; Greta Torpadie, soprano; Yolando Mero, pianist; Ottillie Schilling, who scored such a decided hit in New York City last season, and John Quine, a fine baritone. All the concerts will be given in the High School Auditorium and will be divided over the entire winter season.

Hinds, Hayden & Eldredge's Songs Liked

One of the Atlantic City newspapers recently carried the following notice: "Two excellent soloists are being heard with the Leman Orchestra on the Steel Pier every day. They are James Lewis Howell, baritone, and Enrico Arcsoni, tenor, and they are heard in the following selections: 'When Your Ship Comes In,' Strickland; 'Lilac Tree,' Gartlan; 'In Arcady,' McManus; 'Southern Lullaby,' Terry; 'The Little Fisherman,' Lane; 'Garden of Dreams,' McManus; 'Margot,' Reddick; 'Somewhere, Some Day,' Francis; 'A House of Memories,' Gillette, and 'In the Afterglow,' Grey." Incidentally, all of these songs are published by Hinds, Hayden & Eldredge, which indicates the success and popularity of this publisher's selections.

Frederick Gunster
TENOR

NEW YORK AMERICAN.

"Mr. Gunster possesses unusual gifts of voice and intelligence. His voice is luscious in quality and broad in range. It is fluent and flexible and at all times under perfect control."

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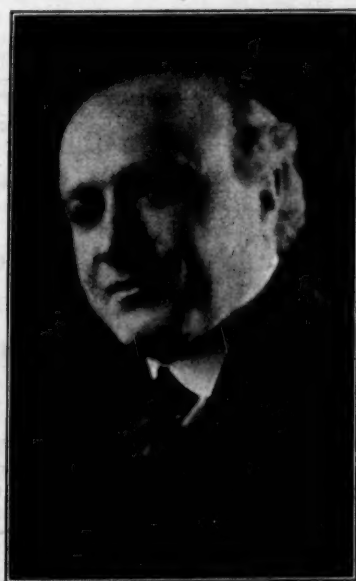
Among the artists already booked are:

Alda, Bauer, Bonci, Eddy Brown, Enciso, Fitziu, Gabrilowitsch, Ganz, Godowsky, Levitzki, Matzenauer, Namara, Ornstein, Piastro, Powell, Seidel, Stopak, Rosen, Stracciari, Tarasova, Vertchamp, Vidas,

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SAN CARLO OPERA CONTINUES TO DRAW LARGE AUDIENCES

"RIGOLETTO," SEPTEMBER 21.

Perennial "Rigoletto," the offering for the second evening of the San Carlo week, brought another audience that filled the house and was very enthusiastic. Lydia Lipkowska appeared as guest with the company in the role of Gilda. Mme. Lipkowska's many excellencies are too well known from her former appearances with the Chicago and Boston opera organizations to require extended notice here. At first she seemed a bit nervous—it was her first performance in months—but she soon recovered herself

and gave one of those well finished presentations of the role, both from the vocal and dramatic standpoints, that one expects from so fine an artist. Giuseppe Agostini, always a dependable routine artist, was the Duke. Vicente Ballester in the title role made his New York debut with the company. He has a baritone voice which, if light, is of most agreeable quality and he is a finished singer. Dramatically he was also excellent. All in all he made a distinct impression and promises to become one of the favorite artists of the company. De Biasi was Sparafucile, May Barron the Maddalena, and Merola conducted.

"TOSCA," SEPTEMBER 22.

The success of the San Carlo Grand Opera Company at the Manhattan Opera House again was attested to by a capacity audience, and the fact that not even standing room was available at the Wednesday evening performance of "Tosca" showed the favor in which this fine organization is held. That there is a demand for opera at low prices in New York there is no doubt, and Impresario Gallo is surely filling this need.

Bettina Freeman impersonated Tosca in a straightforward manner and her singing was creditable. The three other principals were Eugenio Cibelli as Cavaradossi, Mario Valle as Scarpia, and Pietro de Biasi as Angelotti, all of whom were heartily applauded for their portrayals of their respective roles. Gaetano Merola conducted.

"AIDA," SEPTEMBER 23.

As is customary with Verdi's best and most popular opera, a mighty throng was on hand to enjoy the tunes, the spectacle, and the drama, and a truly excellent performance rewarded the faithfulness of those who love this perennially beautiful work. Marie Rappold, one of the most experienced of all Aidas, sang the title part, and in sweetness and purity of voice, smoothness of phrasing, and altogether authoritative vocalism and acting, she proved herself possessed of all her familiar powers so long admired by the New York opera public.

Giuseppe Corallo was an ardent Radames with fine singing material which he used occasionally with a trifle too much explosiveness, but on the whole he put very effective work to his credit. Stella De Mette was a lovely featured Amneris, and like Mme. Rappold, exhibited complete routine in histrionism, and fine command of tone and style. She moved her hearers deeply through her fervor and her sincerity. Mario Valle, an impassioned Amonasro, created a distinctly favorable impression with his splendid singing organ and the artistic use he made of it. Natale Cervi, the King, did not measure up to the rest of the cast, which included also Alice Homer, as a clear voiced Priestess; Pietro de Biasi, as a sonorous Ramfis, and Luigi Baldi, a Messenger whose singing was not as robust as his physique.

Gaetano Merola led with taste and discretion and caused

the chorus and orchestra to give a remarkably good account of themselves. The scenery and costuming fulfilled all the high requirements made by operatic audiences in the metropolis.

"BOHEME," SEPTEMBER 24.

Unusual interest attached to the "Boheme" presentation owing to the assumption of the role of Mimi by Anna Fitzu, one of the guest "stars" of the organization. It had been planned originally to have her make her appearance on that evening as Elsa in "Lohengrin," but Fortune Gallo explained in a curtain speech that the Wagnerian music drama needed more rehearsing and in consequence its production was postponed several days. Miss Fitzu was notified at the last moment of the change of bill, but versatile and routinized as she is, the artist most graciously consented to do her share of the Puccini opera, and both she and the audience had no cause to regret the shift. The house was packed to the doors and not a single auditor asked for a refund at the box office.

Miss Fitzu scored a distinct triumph as Mimi and was applauded to the echo after each curtain and even during the open scenes. Her voice was suited ideally by the "Boheme" music, which she sang with rare feeling and much charm. Her tones had the requisite velvety softness, but also they revealed power in the emotional and musical climaxes. Her artistic taste was unflinching. In face, manner and costume, Miss Fitzu made Mimi a most appealing figure and she acted with a refinement and conviction that put her audience completely under her spell. The coquetry, romance, and pathos of the character found a thoroughly sympathetic interpreter in Miss Fitzu. Her rendering was in many respects the best piece of operatic work she ever has achieved in this city. Her demonstrative reception by the listeners was deserved to the full.

Giuseppe Agostini showed a gratifying mastery of all the elements of the role of Rodolfo. His lyric style is excellent. Madelein Keltie, the Musetta, acted with vivacity and sang with spirit. Messrs Valle, de Biasi, D'Amico and Cervi filled the parts of the Bohemian roysterers admirably and supplied splendid comedy.

The scenery and stage management were especially noteworthy and Merola conducted with discretion and insight.

"MADAME BUTTERFLY," SEPTEMBER 25 (MATINEE).

Puccini's "Madame Butterfly" was the opera produced by the San Carlo forces on Saturday afternoon, September 25, which served to introduce to metropolitan operagoers a new Japanese prima donna, Nobuko Hara, in the title role. The young artist possesses a beautiful although light voice, particularly brilliant in the upper register, which from beginning to end won the approval of the large audience. Miss Hara is also blessed with a fine figure, charm and grace. Her acting revealed strength and intelligence at all times. In short, the role is particularly well suited to the young debutante whose future work will be looked forward to with pleasurable anticipation. At the conclusion of the first act Miss Hara, who was recalled innumerable times, was the recipient of many beautiful floral offerings. Other artists who appeared were: May Barron as Zuzuki; Giuseppe Corallo, Pinkerton; Alice Homer, Kate Pinkerton, and Mario Valle, Sharpless.

The chorus did good work, but the orchestra under Gaetano Merola showed a marked tendency towards overpowering the singers.

"IL TROVATORE," SEPTEMBER 25 (EVENING).

It was a very good performance of "Il Trovatore" that was heard by a capacity house at the Manhattan Opera House on Saturday evening, September 25. To be sure, the demonstrations of approval were lusty and frequent, but in this case the applause was really merited by the work of such artists as Alice Gentle, Vincente Ballester, Bettina Freeman and Giuseppe Agostini, who were entrusted with the roles of Azucena, Count Di Luna, Leonora and Manrico, respectively.

(Continued on page 44.)

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and Baritone Arias and Duets from the operas in Italian, French and English, thus giving a comparison of Grand Opera in these languages. This entertainment will increase the interest and understanding of the regular opera attendant and arouse a desire to hear Grand Opera on the part of those never having had this pleasure.

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Namara was justly applauded by the public for her beautiful and caressing voice and her sweetness and tenderness of expression. — Excelsior, Mexico City.

CHICAGO

Her success with the big audience was a just recognition of her talents. — Chicago American (Herman Devries).

PHILADELPHIA

She fairly electrified her hearers. — Philadelphia Public Ledger.

CLEVELAND

"One of the fine musical treats of a season full of music." — Archie Bell in Cleveland Plain Dealer.

DETROIT

It was Mme. Namara's first appearance in Detroit, and she is assured of an enthusiastic reception should she favor us again. — Detroit Times.

NEW YORK

"Her beautiful voice and the art and skill with which she used it won the hearts of 6,000 hearers—won an appreciable triumph." — G. W. Harris in the Evening Post.

NEW YORK

Namara filled Aeolian Hall with the delicate fragrance of her voice. Bearing a bouquet of lyric flowers from various lands, she scattered petals of soft velvet to a delighted gathering. The quality of Namara's tones, peculiarly lush in their liquid appeal, can never fail to give pleasure to the sensitive ear. — New York American (Max Smith.)

SPRINGFIELD

Her runs and trills rippled from her throat with the fluency of a bird. — Springfield Mass., Union.

LOS ANGELES

Her first appearance here proved an unqualified success. Her vibrant voice and winning personality immediately captivated her audience and held them. — Los Angeles Examiner.

NEW YORK

Her vocal bravura had the same effect upon her audience that that of Kubelik had on his. — New York Journal.

PATERSON

Ovation for Mme. Namara. — Call, Paterson, N. J.

MILWAUKEE

Really great artistry. — Milwaukee Sentinel.

COLUMBUS

Lyric soprano voice of lightness, dexterity, and sweetness. — Columbus, Ohio Dispatch.

NEW YORK

Madame Namara is equipped with a voice of real beauty. — New York Sun.



Photo by Alfred Cheney Johnson

CLEVELAND

"Her voice is flexible, of sympathetic timbre, wide of compass and of unusual volume." — James Rogers in Cleveland Leader.

JERSEY CITY

A voice that for sweetness, flexibility, smoothness, and best of all, sympathy, has rarely been excelled. — Journal, Jersey City, N. J.

MINNEAPOLIS

Marguerite Namara is a coloratura soprano of whom America may well be proud. — Minneapolis Tribune.

HOLYOKE

In fact she fairly took her audience by storm and her appearance may be deemed a veritable triumph. — Telegram, Holyoke, Mass.

WASHINGTON

Madame Namara has a clear and colorful soprano voice whose higher notes remind one of the incomparable Tetrassini. — Washington Times.

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Aeolian Hall, New York

OPINIONS OF THE PRESS

Eleanor Spencer Pleases European Critics

Eleanor Spencer, the American pianist, who will be busy in Europe the entire winter, won some fine opinions from



ELEANOR SPENCER,
Pianist.

European critics by her playing there last spring. Here are some notices from Holland, Copenhagen and London:

Miss Spencer is now in her prime. Her playing is always strong, healthy and full of vitality in all she does. Looked upon from all sides, it is playing of crystalline purity and full of clearly evinced spirit. She knows perfectly well what she has to do and accomplishes it.

There is repose and harmony in her playing. Abundant temperament, poise and sensitiveness are combined in a most beautiful way—without even a hint at exaggerations.

Her mind is broad and she renders the great works of Bach and Beethoven with powerful ease and clarity of thought. To listen to Miss Spencer is a source of delight to the ears.

Bach's fugue I have never heard so well played. The audience was most enthusiastic and the artist received an enormous tribute of flowers.—Het Vaderland, The Hague, April 9, 1920.

She deserves the highest admiration; everything Miss Spencer does is on a superior plane. She is always perfectly sure of her task, and she treats the most intricate problems with perfect ease.—Algemeen Handelsblad, Amsterdam, April 8, 1920.

The gifted American artist possesses a magnificent technic which enables her to interpret the various masterpieces in a noble and beautiful manner.—Rotterdammer Courant, April 8, 1920.

Her playing is full of determination and directness. We admired her masterly building of Bach's great fugue, and even with that alone as an example, she easily took rank with the best pianists of the day.—Nieuwe Courant, The Hague, April 9, 1920.

She plays Beethoven and Schumann with great clarity and without sentimentality or exaggerated temperamental excesses. In Liszt and Beethoven her virtuosity were very evident.—Maasbode, April 9, 1920.

Vitality, surety and wholeness are qualities to be much appreciated, and she possesses them all.—Hofstad, Amsterdam, April 8, 1920.

Eleanor Spencer is a pianist genius far above the ordinary. With superior technical equipment this American pianist commands both temperament and musical intelligence. There is at times a nearly masculine strength in her playing—for instance, in Bach and Beethoven, and she possesses an absolutely correct feeling for style. There is total clarity of pedal and technical accuracy.

Perfectly admirable was the elegance with which Miss Spencer created the poems of Scriabine and a couple of heretofore unknown pieces of Rhene Batton. It occurred more than once during the

evening that Miss Spencer's playing reminded us of Carreno, and it is probable that she will carry on the heritage of this artist.—Berlingske Tidende, Copenhagen, March 12, 1920.

With a clear, sure and clean technic she showed in interpretation of Bach, Beethoven, Schumann, Chopin and Liszt very noble musical conception and feeling. With her great talent and musical capacity Miss Spencer ranks far above that throng of artists who cater to their audiences through all kinds of outward tricks and effects—so the real success she made last night was one highly merited.—Politiken, Copenhagen, March 13, 1920.

Control alike of power and delicacy, masculinity combined with capability of richness of tone, is rare in a pianist, which made the recital of Eleanor Spencer, a young American pianist, at Aeolian Hall yesterday afternoon, an uncommon pleasure.—Evening Standard, London, May 13, 1920.

Hughes a "Satisfactory Pianist"

The Lockport Union-Sun and Journal of September 11 carried the following report of Edwin Hughes' appearance at the recent festival there:

A feature of the National American Music Festival was the piano playing of Edwin Hughes of New York. He has a magnetic touch, a finished style and he plays with virtuosity. An admirable

MAY

PETERSON



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Soprano Metropolitan Opera Company

"Her voice is of even quality, well controlled and flexible."—Edward C. Moore, Chicago Evening Journal.

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combination of temperament, musicianship and technical control was revealed in his performance of two numbers by Fannie Dillon, a Zuni Indian "Rain Dance" by Homer Grunn, novelette and "Dance of the Elves" by MacDowell, "Turkey in the Straw" by David Guion, and the encore, MacDowell's "Shadow Dance." The Grunn composition is atmospheric, a telling composition, and in its performance Mr. Hughes displayed his ability to build up a remarkably well graded and sweeping climax. He was obliged to repeat the number. Altogether he is one of the most satisfactory pianists heard at any of the festivals.

More Singing in Akron

The Music League of Akron, Ohio, is carrying on a campaign for more singing, not merely community singing but the organization of permanent choruses to carry forward the big program of a concert every Sunday. Not only are choruses being organized among the foreign groups, but also among English speaking. Thousands of folders bearing the following appeal have been distributed throughout the city:

DO YOU SING?

Why not? You have a voice? Why not use it? Here is an opportunity to do something you have always wanted to do. There is one chorus connected with the Music League that will please you. You choose. Do you wish to sing the greatest choral

works written by the masters, do you wish to sing opera, or melodious part songs for women, or for men, or do you wish to sing part songs for mixed voices? You choose, and the Music League will supply it.

You cannot read music? This is an opportunity to learn. You can learn in a sight singing class, or join some of the choruses that sing easy music. Do not be afraid of an examination! There are none! Someone will hear your voice to assign you to the right part.

One evening a week for rehearsal, every Monday at 7:30. This will help you and you will help Akron. You will sing on Music League programs. You will meet other singers. No use in being lonely! Join a Music League chorus.

Seven different choruses are advertised. The Tuesday Musical Club Chorus, which is devoted to choral masterpieces, the Akron Opera Association which gives both light and grand opera, the Akron Women's Chorus and the Akron Male Chorus, both singing easy part songs, the Akron Welsh Choir, for Welsh singers of Welsh music, the North Hill Chorus, and the Akron Colored Chorus, which performs both spirituals and the best part songs of Negro composers. These choirs begin their season's activity about October 1. Earle G. Killen, musical director of the Music League, reports unusual interest in "more singing."

The Hammerstein Benefit Concerts Investigated

District Attorney Wants to Know What Became of Profits

Assistant District Attorney Kilroe of New York is, it appears, conducting a grand jury investigation to find out what became of the money taken in at the Hammerstein Memorial Concert at the Hippodrome last spring. It was announced in advance that the net profits of this concert would be donated to the funds being raised to establish American musical Prix du Rotne, but after the concert no statement of receipts was ever published, although numerous requests were made of the management (including several from the MUSICAL COURIER).

The fact that the matter was under judicial investigation came to light through the appearance before Judge Wadhams in General Sessions of George Blumenthal, manager of the Manhattan Opera House, called there by Assistant District Attorney Kilroe to show why he should not be held in contempt of court for refusing to answer questions put to him by the Grand Jury. Mr. Blumenthal had refused, Mr. Kilroe said, solely on the ground that he was standing on his constitutional rights, by advice of his attorney, Robert Elder. Mr. Blumenthal and Mr. Elder were both in court and the latter told Judge Wadhams he had advised his client not to answer any questions, as it seemed "quite apparent" that the inquiry was being directed against him. He suggested that Mr. Kilroe should first assure Mr. Blumenthal that the investigation was not being directed against him.

Judge Wadhams called Mr. Elder and Mr. Kilroe to the bench and talked with them in undertones. Then turning to Blumenthal, Judge Wadhams said: "You will appear before the Grand Jury tomorrow and answer such questions as you may be able to answer. If, however, you desire to do so, you may refuse to answer questions that might tend to incriminate or degrade you. In this you will be guided by advice of your counsel and by your own understanding."

The matter appears to have been called to the attention of the district attorney's office by W. Percival Monger, a writer on the Morning Telegraph, who was employed to do some press work for the Hammerstein Concert.

Minnette Warren's First New York Recital

New York will hear for the first time, October 4, at Aeolian Hall, Minnette Warren, the gifted young American pianist-composer, who has already made a name for herself in the Middle West. The press and public alike have been eulogious in her praise and she has scored success wherever she has appeared. A brilliant future has been predicted for this young St. Paul girl.

Louis Graveure Booked by Lion's Club

Louis Graveure, the world renowned baritone, has been booked for a concert in Columbus, Ohio, by the Lion's Club, a business men's organization, to be given at Memorial Hall.

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Mishel Piastro—"A Brilliant Star"

Another brilliant star has risen on the musical horizon. Mishel Piastro, one of the greatest pupils that Leopold Auer has ever had, is in America to make his debut here after a triumphant conquest of Europe and the Far East. Leopold Auer has himself made the statement—so there can be no doubt.

Mishel Piastro has broken the record in several ways: He is the son of a master violinist, who himself was a pupil of the great master. He first studied with his father and then entered the Petrograd Conservatory of Music, from which he graduated with a gold medal in 1910.

"But it was the winning of the 1,000 ruble contest which made me happiest," exclaimed Mr. Piastro enthusiastically in answer to a question, "and I only heard the whole story of this contest from Mr. Auer himself when

I arrived here. Misha Elman, upon leaving Russia to make his debut in London, told the maestro that should he have success he would send money for a contest between ten of the virtuosi. Mr. Elman had more than success—he conquered, and kept his word. I played.

Mishel Piastro played and won, and his star began to rise. He devoted himself to concert work and appeared in his own country, in Central Europe and in the Scandinavian countries. He was the first to introduce the Glazounoff concerto in Russia, and so astounding was his performance of it that soon after Glazounoff himself undertook to conduct the orchestra for the playing of the concerto.

"But all the time," said Mr. Piastro, suddenly stopping in the story of his success, "I had been dreaming of the ideal violin—an instrument both sensitive and yet power-



MISHEL PIASTRO,

Who will make his American debut October 3.

ful enough in tone to carry in a concert hall. I used to imagine just what I wanted. . . . Fritz Kreisler came to Riga; he had heard me play and had said many wonderful things to me. He told me that twelve Cremona violins were touring European capitals, and that one of them was wonderful. It had all those qualities about which the violinist dreams. It was an Alexander Gagliano, the most talented pupil of the famous Stradivarius.

"I was impatient. If Kreisler had said so, the violin must be the long sought for instrument. At last I saw the exhibit and held the Gagliano in my hand. It was wonderful. So I became the owner of the dream violin. It has been my companion since 1911, and it has toured the world. It has shared my conquest of the Far East, even getting ahead of its master in enchanting the hearts of listeners."

Mr. Piastro smiled as he said this, for he remembered the incident of the only "musical Sultan" in the world. During the years 1914-1919, Mishel Piastro started on a tour of Siberia and of the Far East, where he gave over 400 concerts. His success can be best judged by the galaxy of enthusiastic press clippings. It was in the Dutch Indies that the Gagliano won the heart of the "musical Sultan," who had heard him. The Gagliano scored another victory and the Sultan wanted to buy the violin, but on Mr. Piastro's refusal he sent special couriers to carry the violinist to his palace.

The reception was regal, and before long Mr. Piastro knew just why he had been invited. The Sultan's hobby was collecting violins.

"He had about two hundred instruments—all bearing the signatures of Stradivarius, Guarnerius and Guadagnini. I looked at them and marveled. I complimented the Sultan and decided that his happiness had best remain undis-

(Continued on page 24.)



THE ART of POVLA FRIISH

is a noble art. It is of a piece with the writings of Ibsen, the etchings of Zorn, the music of Sibelius. The great Danish singer of songs tours transcontinentally during January and February. She is available singly or in conjunction with the Salzedo Harp Ensemble.

LONDON TIMES

Every song she sings is alive from beginning to end.

BOSTON HERALD

She sang as though she were the voice of a race. It was worth a pilgrimage.

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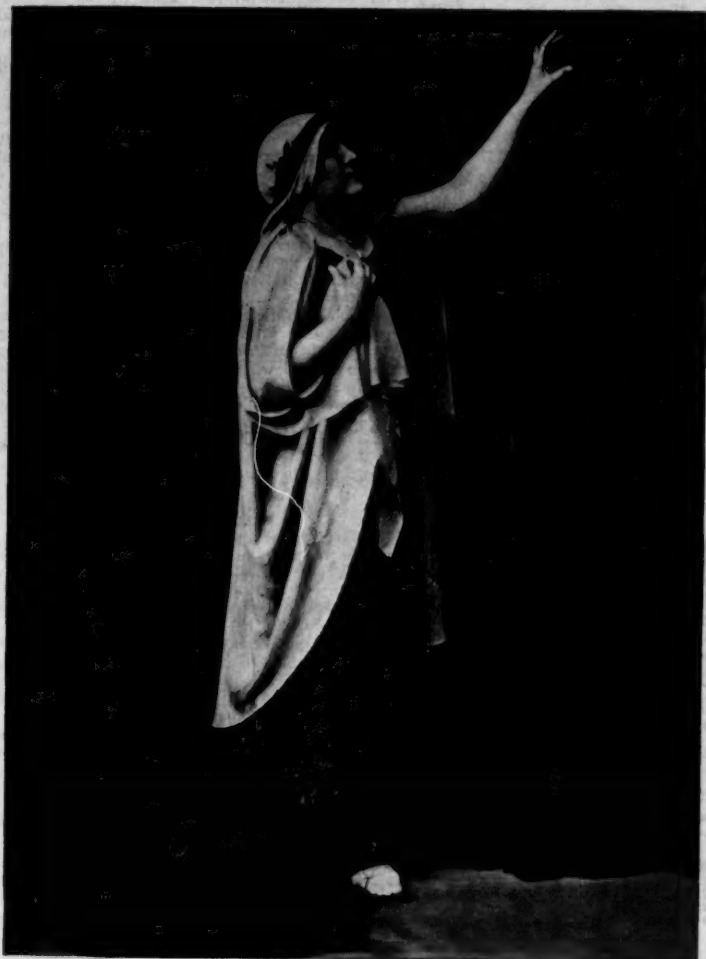
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MILANO (TRISTAN and ISOLDE) "She sings with all the warmth and artistry of a truly great singer."
—(*Secolo*).

BRUXELLES (SALOME) "Her success was a triumph."—(*L'Etoile*).

MME. GRIPPON HAS APPEARED AT THE
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MUSIC AND PUBLIC EDUCATION

Developing High School Music

Making the Subject of Appreciation a Regular Part of School Music—Definite Suggestions to Carry Out the Above

By GEORGE H. GARTLAN

Director of Music in the Public Schools of New York City

For many years the subject of appreciation of music, together with the history of music, has been a small part of all high school instruction in music. To what extent the subject has borne fruit has not yet been approximated. Every high school teacher is ambitious to include this subject, with its many ramifications, as part of the regular high school course, but up to the present little has been done concretely—due to the fact that a definite course of instruction has not been laid down and approved by the educational authorities.

It should be a comparatively simple matter. When we take up the definite study of English literature we find that practically all courses are identical. It is true that there are several variations of authors and text books, but generally the chronological order is the same. We find the following names: Spencer, Chaucer, Bacon, Shakespeare, Addison, Johnson, Dickens, Thackeray and Tennyson, etc., in their regular order, and the experts are universally agreed on what particular text should be used, making all allowances for variations of temperament. In music we find a similar analogy, for example: Palestrina, Bach, Gluck, Beethoven, etc., down to the moderns. Strange as it may seem, musicians are not equally as agreed on the particular compositions which should be used as the literary experts have been on the English text. The theoretical musician, gauging everything from his viewpoint, thinks that the only logical preparation of the subject should be a mechanical analysis of the harmonic side of music. We have no hesitancy in stating that this one influence has done more to injure the subject of appreciation than any other single factor. The average

mind is not musically keen for analyses, but it is very receptive to any approach to the subject which makes it possible for that mind to differentiate certain motives, and to gather impressions which an individual composition is likely to create.

To present the subject of music appreciation merely as a matter of entertainment is laudable in itself, but the opportunity is always present to use this form of entertainment for intellectual development. It is really unfortunate to think that in most of our high school systems choral practice and sight singing are the only required subjects, and appreciation, history, harmony, etc., are elective. We go on record declaring that the time is not very far distant when the subject of music appreciation will be incorporated into every elementary and high school course as a regular subject.

ELEMENTARY EDUCATION VERSUS SECONDARY.

As we have frequently stated, the great advance which has been made in elementary education in music in the past twenty-five years has been almost entirely in the direction of choral singing and sight reading. The way has been fully prepared and the subject justified to the extent that the time has now arrived when we can make great progress in a broader interpretation of the subject. If we reflect carefully on the fact that the great majority of children never go beyond the eighth grade of public school we can at once see the necessity for impressing the subject of music more fully on these children perhaps than we would on the high school group. It is during this stage that we must create a real liking for the sub-

ject; a desire to seek out what is commonly referred to as the hidden beauty of the subject, and to instill into the minds of these little ones that music after all is as much a part of their lives as the daily care of health.

With this purpose in view some of our big educational systems have been willing to let up on the rigid strain which technic and sight reading demand, and to substitute for it a more general approach to the subject. It is only fair at this point to review the excellent work which certain agencies have accomplished. We refer, first, to the research work which has been done by the great talking machine companies. Two of them, at least, have set a standard which will maintain for many years to come. Teachers of music throughout the country are so obviously familiar with this type of work that we do not consider it bad taste at this point to refer to the Victor Talking Machine Company and the Columbia Grafonola Company. Both of these organizations have been unceasing in their efforts to prepare for the teachers definitely outlined work which is at their disposal in the best form possible. A recent publication from the former company called "Music Appreciation for Little Children" is indeed an excellent contribution to this subject. We all know the value of presenting music in its most attractive form to children, and yet few of us have had the time actually to map out a definite course which we could follow. We believe it is contained herein.

A volume called "The Grafonola in the Class Room" has been a most valuable aid to the teacher who is anxious to search out for herself a course sufficient to leave a very definite impression in the minds of her pupils as to what constitutes a real appreciation of the subject.

OTHER ACTIVITIES.

The invention of the artistic reproducing piano will in the course of time be one of the most valuable aids in the teaching of music in our schools. When we consider that science has accomplished so much in this direction—that it is now possible to give to everyone an exact reproduction of how the great artists of the piano actually interpret the compositions of the masters—it means that eventually Paderewski, Hofmann, Rachmaninoff, Godowsky, and a host of others, instead of being mere names to the students, will be actual living personalities through the reproduction of their music.

There is still a great field open for tremendous educational work. It seems that there is an opportunity still untouched for a most marvellous development of this activity. Think what it would mean, if it were possible, for the high schools of our country to have as part of their musical equipment a reproducing piano, sufficiently fine in itself to be used for this purpose!

A CHANCE FOR GREAT WORK.

The Board of Regents in New York State is now working out a plan for the State adoption of a new high school syllabus which will not alone carefully define the possibilities in high school instruction in music, but will clearly point the way for giving every child who is so inclined a wholesome opportunity to develop himself in his academic subjects, and at the same time prepare himself not for the specific study of music as a vocation alone, but more fitly with the idea in view, that this education is just as essential to his future welfare as that he may be thoroughly conversant with the latest developments in mathematics, science and literature.

The time has arrived when our school systems should be just as definite in the study of music as they are in other subjects. It is all very well to discuss what we should do, but there is no time like the present, and the big idea which we would like to see put across is, "Do it now."

HAVE YOU HEARD THAT—

The high school children in Minneapolis are rehearsing for a public performance of Piere's "Children's Crusade." The elementary school children will provide the famous children's chorus in this work, and the orchestral accompaniment will be played by the Minneapolis Symphony Orchestra. The concert will be given some time in the spring.

Josef Stopak a New Violinist

A new violinist who promises to thrill the admirers of that instrument is Josef Stopak, a young American, who arrived in New York on September 20. Mr. Stopak has been living this summer with Jacques Thibaud, the great French violinist, with whom he has been studying for a considerable time, at the latter's Villa Beatrix in the picturesque Charente section of France.

Thibaud took young Stopak abroad with him in June in order to personally put the finishing touches to the technic of this most promising pupil he has ever had. The eminent French violinist predicts an overwhelming success for this genius endowed young American, not only because of his splendid technical equipment and his remarkably warm and luscious tone, but also because of his sound musicianship and masterly interpretation.

On the continent, Thibaud introduced his protege to the public at a gala concert on August 15 at Scheveningen, Holland, where Stopak played the famous Bach double concerto with his teacher with such success that the management immediately engaged him for a return solo appearance. Other important engagements to appear in Belgium and France quickly followed, among which was a date to play the Mendelssohn concerto at a gala concert in Dieppe.

Stopak makes his American debut at Carnegie Hall on Saturday afternoon, October 16, playing immediately after this appearance in Chicago, Boston and many of the other important cities of this country.

Waller to Conduct "Secret of Suzanne"

Frank Laird Waller has been engaged to conduct "The Secret of Suzanne" for Stracciari and Macbeth in Detroit, under the auspices of the Central Concert Company, on December 7.

Namara at Aeolian Hall October 17

Marguerite Namara makes her first New York appearance this season in a song recital at Aeolian Hall, Sunday afternoon, October 17. As usual this popular singer's program will consist of especially attractive numbers.

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"ONE OF THE FINEST CONTRALTOS HEARD IN LONDON FOR MANY SEASONS. HER VOICE IS OF QUITE UNUSUALLY RICH QUALITY AND BEAUTIFULLY CONTROLLED."—*Pall Mall Gazette*.

"MISS BRASLAU DECIDEDLY MADE GOOD. HER VOICE IS A FINE ONE, RICH AND POWERFUL IN ITS LOUDER MOMENTS AND AT ONCE BEAUTIFUL AND PENETRATING IN ITS MEZZA VOCE. SHE HAS ALSO A SENSE OF INTELLECTUAL HUMOR THAT ONE DOES NOT OFTEN MEET IN WOMEN. VERY FEW COULD SING MOUSSORGSKY'S 'THE CLASSICIST' AS SHE DID."—Ernest Newman, *London Times*.

"A GENUINE CONTRALTO VOICE CAPABLE OF MANY SHADES OF EXPRESSION, AND A MANNER OF INTERPRETATION THAT GOES DEEP INTO THE MATTER SHE ESSAYS. HER TEMPERAMENT IS VERY MARKED AND INFORMS EVERY PHASE OF HER WORK. SHE IS THOROUGHLY ARTISTIC AND SOMETHING MORE, SINCE INDIVIDUALITY IS NEVER LACKING."—*Morning Post*.

"THERE WERE FOUR CONCERTS IN LONDON YESTERDAY WHICH CALL FOR NOTICE. IT IS POSSIBLE TO DISMISS MISS BRASLAU'S DEBUT BRIEFLY, BECAUSE WITH HER BIG STYLE SHE WAS SO SUCCESSFUL THAT WE MAY CONFIDENTLY LOOK FOR OTHER OPPORTUNITIES OF CRITICISM."—*Daily News*.

"MISS BRASLAU'S VOICE IS OF RICH QUALITY AND BIG VOLUME, AND HER PERFORMANCES WERE MARKED BY DRAMATIC AND POETIC EXPRESSION. HER SINGING OF THE FAMILIAR GLUCK ARIA WAS FINELY DRAMATIC AND THE ARIAS BY HANDEL AND BEETHOVEN WERE ALSO GIVEN WITH MUCH EFFECT."—*Daily Chronicle*.

"CONCERTS ARE BEING GIVEN IN GREAT NUMBERS JUST NOW THOUGH FEW OF THEM ARE OF ANY GREAT IMPORTANCE. AN EXCEPTION, HOWEVER, WAS ONE AT QUEEN'S HALL WHICH SERVED TO INTRODUCE YET ANOTHER NOTABLE AMERICAN SINGER, SOPHIE BRASLAU, ONE OF THE STARS OF THE METROPOLITAN OPERA OF NEW YORK. SHE PROVED TO BE A DECIDEDLY SUPERIOR ARTIST. THE POSSESSOR OF A BEAUTIFUL CONTRALTO VOICE OF GREAT POWER, SHE GAVE UNQUALIFIED DELIGHT BY HER REFINED AND EXPRESSIVE SINGING. IN SHORT, SHE MADE A DECIDEDLY SUCCESSFUL DEBUT."—*Glasgow Herald*.

"MISS BRASLAU HAS A SINGULARLY FINE CONTRALTO AND SINGS WITH FINE BREADTH AND DIGNITY. ONE CAN UNDERSTAND THAT SHE HAS ACHIEVED MUCH SUCCESS IN OPERA."—*London Star*.

"AT HER RECITAL IN QUEEN'S HALL, MISS BRASLAU MADE A GREAT IMPRESSION. SHE HAS A RICH AND POWERFUL VOICE MATCHED BY A STYLE OF GREAT BREADTH, AND SHE HAS BOTH MUSICAL INTELLIGENCE AND DRAMATIC TEMPERAMENT."—*Jewish Guardian*.

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NEW YORK THURSDAY, SEPTEMBER 30, 1920 No. 2112

It was announced that the Malipiero work which won the Berkshire prize was the best among 136 manuscripts submitted; which makes us blush for the other 135.

Word from Europe announces the death of Etelka Gerster at Bologna. One after another the famous artists of the last generation pass on. Many a music lover here will recall the rare beauty of her voice and the skill of her singing. She visited this country three times—in 1878, 1883 and 1887.

This season marks the fortieth of the existence of the Boston Symphony Orchestra, and every American lover of symphonic music hopes that the organization may surmount all its recent troubles and live to celebrate its half century jubilee in artistic perfection and financial prosperity.

We approached the Berkshire Festival via Boston, otherwise known as the Garden of Eden of Profiteers. At the Hotel Essex they charged us \$1.65 for a piece of melon, two eggs, bacon, rolls and coffee, but they turned on the steam heat, which we didn't want, and probably considered that they offset some of the breakfast charge. On the train one gentleman was sporting a fur coat, although by the time we made Worcester it was midsummer. At that town two sub-debs got on en route to some boarding school, taking the seats immediately in front of us and thereafter carrying on a "private" conversation for the benefit of all that section of the car. We reflected with satisfaction that we are no longer of the generation that will have to marry one of those sub-debs some day.

Somebody is spreading a rumor through the West that the New York Philharmonic coast-to-coast tour scheduled for next spring will not take place, on account of the increased salaries of musicians and for other reasons. Felix Leifels, manager of the Philharmonic, was informed of the rumor by L. E. Behymer, who has booked the body in Los Angeles, Santa Barbara, San Diego, Phoenix and other far Western points, and Mr. Leifels at once sent the following telegram: "L. E. Behymer, Suite 705 Auditorium Building, Los Angeles, California. Philharmonic coast-to-coast tour, Stransky conducting, will take place as scheduled. No reports authentic except those issued from Philharmonic office. Please give this publicity in coast papers." In addition, Mr. Leifels forwards the attached request to this paper: "The MUSICAL COURIER is read by music lovers in all the cities we visit on our tour, and I would greatly appreciate it if you will give publicity to my positive statement that the Phil-

harmonic spring tour will take place as advertised—with the Philharmonic Orchestra, Josef Stransky conductor, Henry Hadley associate conductor."

Have you tried to buy a seat for the New York series of the Philadelphia Orchestra this coming season? There's no harm in trying—but Carnegie Hall was sold out weeks ago.

Ignaz Friedman, the Polish pianist who is coming to this country for the first time in December, evidently pleased the South Americans. He played no less than twenty-three recitals in the Argentine during June; at the Odeon Theater, Buenos Aires, he gave five recitals within two weeks; and in every South American country where he appeared, he played at least twice and often thrice the number of times for which he was originally scheduled.

For weeks the MUSICAL COURIER courteously requested the management of the Oscar Hammerstein Memorial Concert at the Hippodrome last spring to make some statement as to the net receipts, since it was announced that they were to be devoted to founding musical Prix de Rome in the name of the late impresario. But the only answer was silence. The grand jury is now interested in the same question.

Wagner now has made another sortie on New York, this time with "Lohengrin," sung here last Monday evening by the San Carlo Opera Company, in Italian. Nothing happened except an excellent performance, in which Anna Fitzu was a most beautiful and vocally winning Elsa, and Ernest Knoch proved himself to be an able conductor, musically and poetically master of the lovely and ever melodious score.

Ferruccio Busoni has been called back to Berlin and is to be the head of a master-class in composition at the State Academy. He wishes, our correspondent states, to be considered as a composer and nothing else; with Busoni, the pianist, he appears to be done forever. Well, the desire of every comedian, so it is said, is to become famous as Hamlet. During the war the Italian master was rather in the position of Edward Everett Hale's "Man Without a Country." Being still an Italian citizen, he could not remain in Germany, and as Italy did not seem any too warm toward one who had lived and worked so long in Germany, he did not venture into his native land, remaining several years in Switzerland.

The second week of the San Carlo Grand Opera season opened at the Manhattan Opera House last Monday night, bringing six additional offerings with two repetitions from the repertory of the first week. Monday night Anna Fitzu was seen and heard for the first time in New York as Elsa in "Lohengrin," sung in Italian, with Giuseppe Agostini as Lohengrin, Mario Valle as Telramund, Stella de Mette as Ortrud, Pietro di Biassi as the King and Ernest Knoch conducting. The combination of "Cavalleria Rusticana" and "Pagliacci" formed the Tuesday night bill with Alice Gentle as Santuzza, Eugenio Cibelli as Turiddu, May Barron as Lola, Nicola d'Amico as Alfio and Josiah Zuro conducting the first opera; and in the second, Madeleine Keltie as Nedda, Giuseppe Corallo as Canio, Vincente Ballester as Tonio, and Cesare Sodero conducting. An extra matinee Wednesday was devoted to "The Tales of Hoffman" with Regina Vicarino as the Doll, Miss Fitzu as Giuliette, Agostini as Hoffman, May Barron as Nicklausse, Messrs. Valle, De Biasi and Cervi in the cast, conducted by Merola. Marguerite Namara, formerly of the Chicago Opera, was scheduled to make her San Carlo debut Wednesday night as Marguerite in "Faust," with Misses Barron and Homer and Messrs. Corallo, Valle, De Biasi and Perez, and with a ballet arranged by Luigi Albertieri, again with Merola. Bettina Freeman, Stella De Mette, Messrs. Agostini, Ballester, De Biasi and Cervi will sing "La Forza del Destino" tonight under Merola's direction. Lydia Lipkowska will be the Violetta in "Traviata," Friday night, surrounded by Misses Hesler, Homer, Messrs. Cibelli, Valle, Cervi, Baldi, Perez and Sylvia Tell and Corps de Ballet, with Sodero at the conductor's desk. The Saturday matinee of "Carmen," headed by Alice Gentle, and Saturday night's "Aida" featuring Marie Rappold as a guest star, will have the same casts as before except that Agostini will be the Don Jose in the afternoon. Miss Tell and the ballet are down for

both Saturday performances. Zuro will conduct in the afternoon and Merola at night.

Self-determination may be all right for nations, but in an orchestra the only person who ought to practice it is the conductor.

Apt phrases of the day are useful in saving superfluous words. "A little more TNT, if you please," a symphonic leader shouted to his orchestra at a rehearsal the other day during a fortissimo passage which seemed to be lacking in detonating dynamics.

There are advantages in having a good press agent. Music, as well as speech, has been and is being communicated in this country by wireless telephony for distances well over 1,000 miles, but when Marconi listens in at Trieste on a London concert, he gets a special interview.

Claire Dux, who had long been a favorite at the Berlin Opera, has just accepted an engagement to appear at the Metropolitan Theater, Berlin—which corresponds more or less to the Winter Garden of New York—as the star of a new operetta by Erich Kalman. Apparently they must pay better at the private theaters than at the State Opera. She is, so it is said, to come here next spring for a tour.

No, dear Musical Canada, Selma Kurz will not "replace Marie Barrientos" as prima donna coloratura at the Metropolitan this coming season. She is coming to this country for some concerts and there is a chance that she may appear as guest at the Metropolitan for a very few performances, but at the present moment she is under no contract of any sort with that institution.

What a marvelous succession of young violin virtuosos has come out of the studio of the venerable Leopold Auer! On next Sunday afternoon New York is to hear the debut of still another, Mishel Piastro. This artist is already on the upper side of twenty, while most of the others have been below that age when they first appeared in America. He has behind him the record of several years of successful concert playing. The critics say that—contrary to the habits of certain Auer artist-pupils—he puts the accent on the musical rather than the technical end of violin playing. If it is true, he will be most heartily welcome. Music lovers will be present in force at Carnegie Hall at his recital.

Sir Thomas Beecham does not seem to have had much luck with his operatic venture at Covent Garden, for in the list of "demands for bankruptcy" (under 1914 law) published in the London Gazette of September 3, Sir Thomas' name, like Abou Ben Adhem's, comes near leading all the rest, presumably because it begins with B. According to English papers, the whole Beecham operatic scheme would probably have vanished into thin air if admirers in the large provincial cities had not clubbed together to raise a guaranty fund of some £35,000, the principal part of which has been contributed in Manchester, where the Beecham company is to play for ten weeks, with four weeks each for Birmingham and Glasgow and five at Edinburgh. The conductors, besides Sir Thomas, are Goossens, Pitt and Buesst. Coates, hitherto Sir Thomas' right hand man, is not on the list, it will be noticed. Our guess is that Coates will be chief conductor of next year's season at Covent Garden, with Harry Higgins for deus ex machina, as in the days before Beecham's unprofitable venture.

Somebody has trod on Boston's corns. Says H. T. P. in the Transcript: "Twelve of the seceders from the Boston Symphony Orchestra last winter—for the most part members of the string choir—have passed to Mr. Bodanzky's National Symphony Orchestra in New York. Its circular brags accordingly. Yet one and another of these 'premier players' was notoriously 'dead wood' hereabout and so unregretted. Moreover, how can a 'declining orchestra'—as the word goes among its enemies—provide such valuable recruits?" Even Philip Hale gets riled on the same subject. Says he in the Herald: "Will the passionate press agent (of the National Symphony) take the trouble to give the names of the twelve 'premier' players that left the Boston Symphony Orchestra? Why does he find it necessary to say the thing which is not?" Incidentally it may be remarked that Boston appears to be standing loyally behind the more or less damaged but still valiant band. The Friday evening concerts at Boston are already sold out and there are only between three and four hundred seats left for the Saturday evening series.

VARIATIONS

By the Editor-in-Chief

What the Jury Thinks

The musical season has started, really has started, and if there is anyone to doubt it, let the unbelieving Thomas or Tillie cast his or her eye over the subjoined matter gathered in an impartial spirit by our earnest office force from the New York daily newspapers of last week. The quotations, all referring to the San Carlo performances at the Manhattan, are literal and have not been changed by even one word, by the collectors of the material:

"AIDA," SEPTEMBER 20.

American.
The orchestra deserves commendation for its sincere effort.

Sun and New York Herald.
The orchestra did not seriously interfere with the performance, but it cannot be said to have given great aid.

American.
Alice Gentle made no definite departures from the accepted interpretation of the music, yet her performance never was commonplace.

Evening Journal.
There were idle spaces in the portraiture, and there was never any spark of authentic devil's fire with which Carmen inflames the masculinity around her.

Evening Post.
Medeleine Keltie sang in tune and in good taste.

Evening Journal.
Miss Keltie was a prettily nervous Micaela and sang accordingly.

Tribune.
In Eugenio Cibelli's acting there is a knowledge of routine.

World.
Senor Cibelli caused unexpected merriment by the peculiar style of his acting—his gestures in particular.

"RIGOLETTO," SEPTEMBER 21.

Sun and Herald.
The performance was one of respectable merit.

The Sun.
There is so much that is irritating that an exacting listener who is a little out of sorts may easily find his irritation extending outside the bad parts and spoiling even the good ones for him.

Post.
His (Vicente Ballester's) singing was a continuous delight to sensitive ears.

Sun.
Mr. Ballester in his Rigoletto was a disappointment in his voice.

"TOSCA," SEPTEMBER 22.

Sun.
"Bravas," and prolonged applause at times interrupted the very finished interpretation of the opera.

Journal.
There was a good deal of shrieking, bawling, and other forms of unnecessary violence indulged in by the San Carlo singers.

American.
He (Mario Valle) is that "rare bird," a singer who can act with art and conviction.

Times.
Mario Valle presented a Scarpia no more poignant than a city police captain.

Tribune.
Miss Freeman was vocally the most impressive.

Times.
She was no more able than a flapper.

American.
Mr. Cibelli put another successful characterization to his credit.

Sun and Herald.
Mr. Cibelli's Cavaradossi was vocally feeble and dramatically colorless.

Oyez, Oyez, Oy Yoy!

And now that James Huneker has spilled out his musical innards in book form (without, however, telling any really startling or shocking secrets) it would be interesting to have Phil Hale, of Boston, perform an autobiographical operation upon himself and bring to the surface some of his experiences and adventures in the rather cloistered musical life of the Hub.

But Phil will have to be more explicit than he is in this paragraph which he published in the Boston Herald recently: "It is reported that Mr. Mengelberg of Amsterdam, who will join Mr. Bodanzky in conducting the latter's orchestra in New York this season, is diligently studying English. But would not his present mastery of Yiddish suffice in the rehearsals?"

Does New York really appear to Boston to be as Mosaic as all that? Perhaps it is. In fact, now that we think of it, we believe it is. The process was so gradual and New Yorkers have so much to distract their attention that the ethnological transformation was not glaringly apparent in the hurly burly of metropolitan existence. Well, what does it all amount to, anyway, in music? The Hebrew always has figured prominently in tonal matters, especially in the reproductive field, and in the realm of the piano and violin especially, he has practically dominated the top rank. When an interpreter gives us beautiful music delivered in beau-

tiful style, who in Gehenna cares about the arc on his nose, or the Kosher on his accent?

Gustav Mahler, a Jew, was making a great reputation for himself at the Cologne Opera when some of his friends in Berlin suggested him to the Royal Opera there for the chief directorial position. Count Von Hochberg, the anti-Semitic impresario of the Kaiser's temple of lyric art, consulted the monarch, and then announced to Mahler's supporters that their candidate did not meet the necessary requirements. "Why not?" they asked; "What's wrong with his conducting?" The slightly malicious Hochberg said: "His conducting is all right, but we do not like the shape of his nose."

In course of time Mahler was engaged for the Vienna Opera, where he quickly became a sensationally successful figure. Berlin became immensely interested and the Royal Opera finally wired him a handsome offer. Mahler telegraphed to Hochberg: "Regret inability to accept. Please tell His Majesty that the shape of my nose is still the same."

And so, if Mengelberg comes to us speaking Yiddish, we shall not worry so long as his music speaks to us in the language we all understand. Instead of being lionized in New York, Mengelberg will be zionized, that's all.

What Critics Worry About

Katharine Lane, who writes that breezy and versatile column, The Merry-Go-Round, in the New York Evening Mail, is a music critic too, and one



This striking snapshot represents St. Alberto (Jonas) preaching to The Lambs in Bethlehem, White Mountains. The famous piano virtuoso and pedagogue will resume preaching to his pupils in New York this week.

after our own heart, for she never comments on the overpressure of the singer's esophagus, or uses a seismograph to measure the conductor's fortissimos. Miss Lane discusses human matters humanly. When she does not know about a thing, she says so and expresses her puzzlement to the reader. Her latest quandary (Evening Mail, September 24) she presents in this fashion:

Haven't you ever wondered how opera singers remember all the things they must do? It can't be easy to know words and music so that they come automatically. And how can a lady breathe an impassioned aria into a tenor's ear, while she must watch the orchestra leader with a clear and unimpassioned eye? Even worse than that, how do they manage to eat and sing too? Now, if the property man thoughtfully provided jelly, or something that looked like croquettes and was really gelatin, it wouldn't be difficult.

But in "Tosca" the other night, there was salad for Scarpia to eat in the second act. What would a lettuce leaf do to a baritone voice in action?

And you remember how Nedda has to set the table in "Pagliacci"? She must sing and dance about, wipe glasses, and carve a chicken, at the same time suggesting agitation.

Well, you may say, a stenographer has to hear words through a cigar, and frequently a mustache, too. And perhaps her left eye is glancing through the office window at the masts down in the harbor.

Teachers have to be interesting and instructive, keep discipline and wonder about bills, simultaneously.

Your own job is usually the hardest, isn't it?

Variationettes

Ensemble opera, both with and without "star" guests, has triumphed mightily at the Manhattan where Fortune Gallo's San Carlo organization is in its second unreservedly successful week. Sold out houses and illimitable enthusiasm have marked every performance. The orchestra, chorus, conductors, principals, and scenic and costume outfitings answered to every demand of good taste and correct-

ness. The musical interpretations were right and in many instances brilliant. Experts who are in a position to know, say that the San Carlo ensemble is superior to that of most of the European opera houses at the present time, and indeed, it would be difficult to suggest any particular in which Mr. Gallo could work noticeable improvement in his performances as he has been giving them here this season. He should be supported liberally throughout the country in his forthcoming transcontinental tour, as he is presenting his audiences with first class ensemble opera at seat prices which are more than reasonable considering the current orgy of increased cost for everything else.

Nietzsche died twenty years ago last month. How he would have exulted could he have foreseen the treatment his pet aversion, Richard Wagner, would be receiving after 1914.

One of the reasons American composers receive such scant attention in our daily press, is because last Sunday the New York World printed a fifteen line cable from Paris, describing how Sarah Bernhardt's motor tires were punctured sixteen times on a trip from Belle Isle to the capital.

It also is encouraging to read in the New York American's Sunday issue that "a violin is a 'chin ukulele.'"

Referring to a recent musico-philanthropic project whose aftermath consisted of heated discussion, W. Perceval-Monger asks: "When do these Young Americans with bright faces and music in their souls start for Rome?"

Our valued contributor, Charles D. Isaacson, evolved this for us:

Dilly—"I've been working awfully hard at the piano."

Dally—"Practising?"

Dilly—"No—getting the dust out with the vacuum cleaner."

Another distinguished friend of this column, Senator J. Hamilton Lewis, of Illinois, honors us with the attached conundrum and answer: "What is the difference between a diver and a diva? * * * One goes down into the deep seas for his pearls, and the other soars up into the high C's for her pearls." We assured the Senator that our publication of his bon mot undoubtedly would lead to his election as Governor of Illinois, the office for which he now is running.

A mystery which has been troubling us for many moons is explained satisfactorily at last by Popular Mechanics, as follows:

With running water giving the pitch and the resonance of the room encouraging them in their effort, persons taking their morning plunge "just naturally" burst into song.

This is the explanation of an English scientist of the fact that many persons who never open their lips in song at any other time are likely to sing while in the bath tub.

Deadened by the furnishings of other rooms, even a harsh voice has an unaccustomed quality in a bathroom which makes it pleasing to its possessor and not objectionable, sometimes, to listeners in other parts of the house.

Not only is there stuffed celery à la Caruso, peach à la Melba, pear à la Galski, and perfume à la Mary Garden, but also the Hotel Plaza menu now announces chicken hash à la Scotti. It is a delicious concoction mixed with spaghetti and a lot of other toothsome things, and unless Scotti gives us the recipe forthwith we shall at once go on a prolonged hunger strike.

We are glad to be able to announce that Harry Kemp, to whom we gave such an enthusiastic advance notice in this column several weeks ago, won the nonstop piano playing contest at Croydon, England, with a performance lasting 110 hours. He broke the previous world's record by five hours. We know what this feat of endurance represents for we live near a conservatory where last week's record of continuous performance seemed to be twenty-four hours per day, but of course it was done in relays.

That very busy conservatory is at Riverside Drive and 87th street and when we passed it this crisp, cool morning, we thought that, if to other persons Autumn suggests the season when the leaves begin to turn, to us it means the time when the windows begin to close.

Nilly—"I've bought a new Aeolian."

Willy—"That so? Limousine or touring?"

LEONARD LIEBLING.

STYLE

When the student has acquired and developed enough technical skill to become a professional musician, either as a composer or performer, his difficulties will consist for the most part in those of style.

Let us consider this question of style for a few moments. What is it? The word has various meanings and is used by the general public in a very loose way. A man of sport says that a horse ran in fine style. A milliner says a hat is not in style. A century and a half ago some dates were given in old style and some in new style. We say that Handel's style was totally unlike Grieg's style, and that Sarasate's style of playing differed entirely from Wilhelmj's style. Shakespeare writes about something which was "styled the under-hangman of his kingdom." In Miller's "Gardener's Dictionary" we are told that "the style of a flower is a body accompanying the ovary." Is it any wonder, therefore, that the young musician frequently has very confused ideas about style? The word is frequently misused for "manner" and "fashion," but even when it is correctly used it does not convey a very definite meaning to the student. Perhaps no man was better qualified to speak with authority on style than John Flaxman, the greatest of English sculptors, who by long study became so skillful in Greek sculpture that his style was often more pure than some of the ancient sculptors themselves in the delineation of Greek heads and figures. His best known works are the classical figures in white which stand out from the blue or green surface of Wedgwood vases. About a hundred years ago he delivered a lecture on "Style" at the Royal Academy in London. Said he:

If by the characteristics of style we can secure landmarks on the road to excellence we may avoid the danger of deviating into the paths of error.

If we study the style of a certain period with sufficient care we will be able to detect traces of other styles if those styles are introduced at the wrong time. For example: If we become thoroughly familiar with the piano compositions of Mozart we shall have no trouble in recognizing the foreign style of a Liszt rhapsody. No good pianist would play Mozart in the Liszt manner. No artist with any judgment would employ a Chopin rubato in playing a grand chorus of Handel on the organ. The author who set out to write like a chapter from the King James translation of the Bible would omit rifles and airplanes, of course, but he would have to be a close student for many months before he could learn to think and speak from the point of view of the ancient author of the original and in the genuine language of the seventeenth century translators. This study of style, in fact, is so tedious that even a description of it is wearisome. Nevertheless every music student who aspires to be an artist of any merit at all must give a long time to the study of style.

There is an Italian manner of interpreting Italian music, and a French manner of interpreting French music, and a German manner of interpreting German music. There are also appropriate manners of rendering English ballads and American ragtime and two step music. More often than not a composition falls flat for no other reason than that the interpreting artist did not get the right style for the composition he was interpreting. How often have charming and graceful French songs failed only because a German or English or American singer lacked the French style of interpretation? And imagine the absurdity of an operatic baritone of the Italian school singing a sentimental English ballad in the Italian manner. A Beethoven symphony directed by a conductor who understood only the alternating frenzy and languor of Tchaikowsky would hardly be recognizable.

But it is not only the performer who has to study style. The composer cannot neglect it. If he can keep his style pure without study he must be a heavenborn genius. The ordinary composer must either write in the popular style of the day or run the risk of producing works which are full of inaccurate mixtures of style. The average young woman in the suburbs can make a blouse that will answer well enough for general utility. But to design costumes in the Greek style, or of the Louis XIV period, or in the fashion of Queen Elizabeth, or of Charles II, requires a close attention to detail and an amount of study that would amaze the casual spectator at the theater did he but realize what the work of the costume artist was.

Music has its same difficulties. The half fledged composer of a popular ballad needs scarcely any more skill than the amateur dressmaker, who simply follows the common style of the day. But let him

attempt a Sousa march, for instance—which always sounds so natural and colloquial that he thinks he can easily match it. Let him try his hand at a grand chorus for organ, or a sonata for the piano, or a fugue. We know perfectly well that he cannot get beyond a dozen measures without the popular sentimental ballad or two step commonplace sticking out from his music like the barbs on a wire fence.

He cannot disguise his mental features. As soon as he begins to write he says, in effect: "This is the kind of mind and culture I have." A ploughman from the remotest farm in Arizona might just as well dress himself in the latest styles and fancy he could pass for a New Yorker among the Sunday promenaders in Central Park.

Let us return to Flaxman's lecture for another quotation:

In the process of time, as the poet wrote with his style or pen, and the designer sketched with his style or pencil, the name of the instrument was familiarly used to express the genius and productions of the writer and the artist; and this symbolic mode of speaking has continued from the earliest times through the classical ages, the revival of arts and letters, down to the present moment, equally intelligible, and is now strengthened by the uninterrupted use and authority of the ancients and the moderns.

The word style, therefore, more properly belongs to writers, composers, painters, sculptors, than to any other workmen, creative or reproductive. It is derived from the Latin word "stilus," which was a pointed peg for writing on wax, and is falsely spelled style. Chaucer and Shakespeare both wrote stile, which is correct. But the spelling is unimportant. We are concerned with style itself, and although the study of it may seem irksome and deadly dull we cannot insist too strongly on the importance of it to all musicians worthy the name.

Says Flaxman:

And here we may remark, that as by the term style we designate the several stages of progression, improvement, or decline of the art, so by the same term, and at the same time, we more indirectly refer to the progress of the human mind, and states of society; for such as the habits of the mind are, such will be the works.

The mind that studies fine style in music and in literature, which is familiar with the elevated, poetic, grand and profound works of the greatest artists, composers, thinkers and poets, will inevitably produce nobler and more perfect works of art than if it had not expanded itself with the great thoughts of other minds. If the common musician is unable to write correctly in the contrapuntal style of Bach, how much less likely is he to create a new style of good counterpoint combined with the finest of modern harmony, after the manner of Wagner in the introduction to the third act of "The Meistersingers?" Very few Wagners, however, are likely to read these paragraphs. The only means of salvation for the average good musician is to make and keep his mind familiar with the work of the great masters.

We cannot do better than to end this already too long article with a quotation from Buckle's "History of Civilization in England." He wrote about philosophy, but his words apply equally well to music. They not only assert the importance of our mental environment, but they are put together in the grand manner by a man whose mind was filled with inexhaustible knowledge and whose style had been formed on the greatest authors.

The evidence . . . is valuable as one of many lessons, which teach us how we are molded by the society which surrounds us; how even our most vigorous actions are influenced by general causes of which we are often ignorant, and which few of us care to study; and finally, how lame and impotent we are, when, as individuals, we try to stem the outward current, resisting the great progress instead of aiding it, and vainly opposing our little wishes to that majestic course of events which admits of no interruption, but sweeps on, grand and terrible, while generation after generation passes away, successively absorbed in one mighty vortex.

Keeping abreast with the times and being entirely in sympathy with modern music will not help the student to learn the styles of Bach and Handel, Mozart and Beethoven, Gluck and Rossini, Liszt and Chopin. Each one of them requires a long and careful study.

Divinity and Dinner

In Munich the chorus at the opera cannot afford to buy shoes and stockings and in consequence its members appear barefooted on the stage. This should appeal to the operatic singers in America and a subscription ought to be started. If some responsible person will inaugurate the fund THE MUSICAL COURIER will be glad to be one of the contributors.

The March of Melody

The lure of the melody ballad is extending to the concert singers and they learned it from their audiences.

CLEMENTI'S JOKES

In a work on music written in French more than a century ago we made the interesting discovery that no less a composer of children's sonatas than Muzio Clementi made jokes. Listen to this:

The celebrated Clementi, the rival of Mozart in his compositions for the piano, has published at London, that land of caricatures, a collection of musical caricatures, in which he has mimicked the most celebrated composers for the piano. Whoever has the slightest acquaintance with the manner of Mozart, Haydn, Koseluch, or Sterkel, and hears these little sonatas, composed of a prelude and a cadence, immediately guesses the master who is ridiculed. His style is recognized, and especially the little affectations and errors, to which he is most subject.

First, let us remember that today we speak of London, New York, Paris, as cities and not as lands and our notions about the most celebrated composers for the piano have not yet flitted as far as Koseluch and Sterkel. They were great enough in their day for all practical purposes, but composers who are only heard of in biographical dictionaries and never in the concert room have ceased to exist. Sterkel was probably the first great pianist Beethoven ever heard, and Koseluch offended Mozart by saying that Haydn's new quartet was not written as he would have written it. "That it because you never would have thought of it," said Mozart.

We are surprised to hear L. A. B. Bombete, call a prelude and a cadence a sonata. But in those days it was customary to call the trivial introduction to a comic song a symphony. Today we never imagine a Brahms symphony doing duty as the introduction and "Till ready" of a comic song.

We wondered what will be said about Reger's variations on a Mozart theme a hundred and two years hence. Reger will be fortunate if they are mildly classified as caricatures. Perhaps the voluminously prolific Max will be the Koseluch or Sterkel of the future.

Grieg and Tchaikowsky, too, have written "Mozartianas" which may be listed among the caricatures some day. At any rate they are seldom played now.

Prosit!

Even the common people are real democratic in Germany nowadays, what with the new republic and everything. Helena Thomas, described as an opera singer, is so far forgetting herself as to consent to marry Ernst, who used to be the second duke of Saxe-Altenburg before duking ceased to be fashionable. Ernst himself seems to have democratic tendencies as well, for he has "chucked" (to use a really democratic expression) his former wife, once Princess Adelheid of Schaumburg-Lippe, and their four children for the sake of the opera singer. She can't be so very much of a singer at that (at least from the musical standpoint) to judge by the second and third rate theaters in which she has been singing—and singing in second and third rate theaters is pretty bad in Germany, where first class singing is only first class by comparison. The young lady (twenty-nine) is described as the daughter of a "turner," which may be a gentleman who runs a lathe—they make money even in Germany nowadays—or merely a poor translation for the president of the local Turnverein. Prosit!

A Discovery

The Los Angeles Times discovers at last something that is really going down in price—trombones. "The skies are brightening and the drift of prices is downward," it says. "We are now informed that it is possible to buy a slide trombone for \$25. One should be able to strike a cheery note with a thing like that. A trombone may not be one of the necessities of life, but even a child watching a trombone performer at his fascinating work would be satisfied that it was filling a long-felt want. It seems that a trombone can enter into the human face farther than anything possibly could save a pickax. A trombone comes nearer being physical nourishment than any other musical instrument known to man. At least that is the way it will strike the careless observer, and it is easy to see where the bony part comes from. But with trombones going at \$25 per each our beloved country is once more reasonably safe."

Paderewski Defeated Again

Paderewski has been defeated again, this time in the matter of the Polish-Lithuanian boundary dispute. The more one sees of Paderewski as a politician and statesman, the more one is inclined to advise him to begin again on his do, re, mi scales at the piano and to get into practice for the pursuit of the depreciated American dollar.

CINCINNATI COMMUNITY "SING" DRAWS AUDIENCE OF 30,000

Noted Artists to Appear in Concert Courses—Cincinnati Orchestra Plans Complete—Organizations Resume Rehearsals

Cincinnati, Ohio, September 24, 1920.—The second annual music festival and community sing was given on the afternoon of September 19, at Eden Park, and it is estimated that about 30,000 persons attended. The concert was the last in the summer series of community singing and concerts given at the various city parks. The affair was planned and carried out by the Community Service, in conjunction with the Board of Park Commissioners. The Summer Symphony Orchestra, under the direction of Modest Alloo, played well, including selections from such composers as Wolf-Ferrari, Wagner, Gounod, Thomas, German and Elgar. Dan Beddoe, tenor, who is connected with the Cincinnati Conservatory of Music, was heard in two arias, which were loudly applauded, and the Chamber of Commerce Glee Club sang several numbers, under the direction of William S. Goldengerg. The community singing was led by Will R. Reeves.

NOTED ARTISTS TO APPEAR IN CONCERT COURSES.

The plans for the coming musical events in this city, beginning in October, promise to be of more than ordinary merit this year. The first event of moment will be the recital of Geraldine Farrar, at Music Hall, October 12. She will be assisted by Edgar Schofield, baritone, and Ada Sassoli, Italian harpist. This is Miss Farrar's first appearance here since the fall of 1915. She will be followed on October 14 by Percy Grainger, pianist, at Emery Auditorium; Sousa and his band, Music Hall, October 15, and Galli-Curci, also at Music Hall, October 27. The Artists' Series will include several concerts by noted performers, the first of which will be Serge Rachmaninoff, who will play at Music Hall, November 16. Toscha Seidel, violinist, will be heard on November 23, and on November 30 Rosa Raisa will appear.

CINCINNATI ORCHESTRA PLANS COMPLETE.

Arrangements for the concerts to be given by the Cincinnati Symphony Orchestra have been completed. There will be fourteen concerts on Friday afternoons and fourteen on Saturday evenings, at Emery Auditorium, beginning October 22 and 23. The Popular Concert Series, which start on December 12, at Music Hall, on Sunday afternoons, will consist of ten concerts. The Young People's Concerts will also be given at various times during the season. These proved to be very popular last year. The annual auction of seats for the symphony concerts will be held at the Hotel Sinton on October 12 and 13, and the other seats, for those who do not desire to pay the higher prices, will be on sale October 14.

ORGANIZATIONS RESUME REHEARSALS.

The orchestra of the College of Music began its rehearsals on September 23, under the direction of Albino

Gorno. Those desiring to join the organization do not have to be students of the college. The work done in the past has been most commendable, a number of the members being graduated into symphony orchestras in different parts of the country.

Under the direction of P. A. Tirindelli, the regular rehearsals of the Cincinnati Conservatory of Music orchestra began on September 18. After a year's leave of absence on the part of Mr. Tirindelli, the members of the orchestra gave him a most enthusiastic reception on his return to the conservatory. The conductor promises many notable programs for the coming year.

On September 28 the first rehearsal of the Orpheus Club will be held. The organization will be under the direction of Prower Symons, who was recently selected by the club as its director, a fully capable musician. Mr. Symons has studied in European countries and has formed a number of professional and amateur orchestras in various



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parts of the country. He organized the Youngstown May Festival Association and was director of the Cincinnati May Festival Chorus while Alfred Hartzell was in the service of the army during the war. W. W.

Schumann-Heink Sings for Immigrants

On Sunday afternoon, September 26, Mme. Schumann-Heink graciously volunteered to sing before an audience of immigrants on Ellis Island. Frederick A. Wallis, Deputy Commissioner of Immigration, arranged for a visit on this date by the world renowned contralto and her accompanist, Katherine Hoffman. The object of the visit was to make the immigrants feel welcome in their new home and to hasten their Americanization. Surely no one is better qualified to do this than Ernestine Schumann-Heink.

Waterbury, Conn., to Hear Cecil Burleigh

Cecil Burleigh will open his season in a concert with Rosa Ponselle at Waterbury, Conn.

American Talent to be Aided by Composers' Music Corporation

(Continued from page 7)

seph Hillemaier, Elliot Griffiths, Ernest Hutcheson, Edward Collins, Francis Coye, G. Ackley Brower, Ethel Leginska, Charles Haubiel, Herbert J. Wrightson, Daniel Wolf, Horace Middleton and George F. Lindner.

Accompanying each catalog that is sent out in the mail is a price list of the compositions, which are ordered by the number they bear. This numerical method of ordering has been found to save great trouble and is proving very satisfactory. All dealers are instructed to allow recognized teachers a discount of 33 1/3 per cent.

Also of interest is a new edition of standard piano literature, now in the course of preparation by the Composers' Music Corporation, which will be known as the "C. M. C. Edition." It will include practically the entire classical repertory for the piano, from the time of Bach and Scarlatti on.

The Composers' Music Corporation was founded by Attilio M. De Vitalis, who is indeed to be commended for the work of the organization. Last week, prior to his departure for the Pacific Coast, a MUSICAL COURIER representative called upon Mr. De Vitalis.

"I am going West," he told the writer, "merely to spend two months studying the market and to unearth talent, if I can. I have already arranged to meet 200 composers as well as a number of publishers while there. The interest in the corporation is great and I confidently believe that this house will be the biggest—or among the biggest—within a short time. I shall also make a trip South and later spend some time in Europe.

As you know, our aim is to present big talents whether they are rich or poor. We will give them the chance they need. We have a very strong critical staff and any composition passed upon by the staff will certainly merit publication."

Minna Kaufmann En Route From Norway

Word has been received from Minna Kaufmann, who has spent the summer months in Norway, that she expects to be back in this country by October 1; in fact, she sailed from Norway on September 18. On her return to the United States Mme. Kaufmann expects to take a hurried automobile trip to Pittsburgh, after which she will again open her studios at 601 Carnegie Hall, New York City.

Honors for Cincinnati Conservatory Girl

Minna Dorn, a Cincinnati girl and a graduate of the Cincinnati Conservatory of Music, has been appointed the head of the voice department of All Saints' Episcopal College, Vicksburg, Miss. Miss Dorn had three years of postgraduate work at the Conservatory with Thomas James Kelly.

A MAN WHO PRACTICES WHAT HE PREACHES—Leopold Godowsky

What Leopold Godowsky Preaches: "It is more important how compositions are played than what is played."

How Leopold Godowsky Puts this Creed to Practice: As Editor-in-Chief of the **Progressive Series of Piano Lessons**, assisted by a staff of the world's foremost musicians and teachers—including such masters as Josef Hofmann, Emil Sauer, Edgar Stillman Kelley, Emerson Whithorne, and Arthur Edward Johnstone—Leopold Godowsky teaches pupils to play, not as unthinking machines, but as intelligent musicians.

This is done, not through a Correspondence Course, nor a "Method," but through Certified Teachers who are required to pass rigid examinations under a National Board of Examiners, as a guaranty of their competency.

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I SEE THAT—

The London Quartet was enthusiastically received at its American debut at the Berkshire Festival.
Jan Kubelik is scheduled for seven recitals in New York.
Jenny Lind appeared 677 times in thirty operas in less than twelve years.
A flag of the city will be presented to Edwin Franko Goldman at Carnegie Hall, October 10.
Tita Schipa, tenor of the Chicago Opera, is married.
The Oscar Hammerstein Memorial Foundation is under investigation by the Grand Jury.
Clara Novello Davies is the guest of Mr. and Mrs. William R. Chapman at the Maine Festival.
Caroline Curtiss gave a splendid song recital at Jamestown, N. Y., September 17.
Tom Burke, the Irish tenor, made his first appearance in America at Saranac Lake.
A community sing in Cincinnati drew an audience of 30,000.
Minna Kaufmann sailed from Norway on September 18.
Frances De Villa Ball has removed her studio to 30 East Thirty-eighth street.
One of the aims of the Composers' Music Corporation is to further the music of new and talented writers.
Godowsky showed amazing self control when he played in concert immediately after being in a taxi accident.
César Saerchinger says opera is to Italy what baseball is to America.
This is the fifteenth season of the Granberry Piano School.
Albert Kemp, of England, is said to have played the piano continuously for 110 hours.
Julia Claussen has bought a house in New York.
New York State Music Teachers will hold a meeting at 810 Carnegie Hall, Tuesday evening, October 5.
Judson House has been engaged for ten oratorio performances at the Church of the Pilgrims.
Karl T. F. Schroeder now teaches privately.
Sousa was acclaimed at the Hippodrome in honor of the twenty-eighth anniversary of the organization of his band.
Paul Dufault is including Mana-Zucca's "Top o' the Morning" in his concert programs.
Frederick Duff, tenor, and Nils Ericson, baritone, won the Milton Aborn Opera School scholarships.
F. L. Waller will conduct "The Secret of Suzanne" for Stracciari and Macbeth in Detroit, December 7.
Gina Baronessa, pupil of Samoiloff, has been singing with much success in Peru, South America.
Of the 400 Stradivarius violins now known to be in the world, fifty or sixty are said to be in America.
Lelah Harris, a graduate of Oberlin Conservatory who has specialized in teaching piano to children, will be in New York for the winter.
Samuel A. Baldwin will give free lectures on music at City College on Tuesday afternoons.
The Metropolitan Quartet is on tour.
Busoni is head of a master class in composition at the State Academy of Arts in Berlin.
Victor Harris will return from his summer vacation October 4 and resume teaching at his New York studios.

Etelka Gerster is dead.
The spring tour of the Philharmonic Orchestra will take place as scheduled, all rumors to the contrary.
A Klubansky pupil, Elsa Diemer, has been engaged by the Chicago Opera Association.
Mme. Schumann-Heink has purchased a handsome five-story dwelling at 123 East Thirty-sixth street.
Mischa Violin will give a recital for the benefit of the Wall street explosion victims.
George Morgan, baritone, is to tour with Schumann-Heink.
Nina Tarasova is returning to America for another series of concerts in costume.
Edgar Schofield starts on a six weeks' tour with Farrar tomorrow.
Malipiero's prize work did not make much of an impression at the Berkshire Festival.
This season marks the fortieth of the existence of the Boston Symphony Orchestra.
The Letz Quartet is to have a new cellist—Lewis Shuk.
Marie Sundelius and Florence Easton are winning new laurels on tour with the Scotti Grand Opera Company.
Mugnone says the only thing that would bring him to America would be a call to conduct at the Metropolitan.
Rudolph Polk has opened a new studio at 171 West Seventy-first street.
The star visitor from abroad for next season is likely to be Arnold Schoenberg.
Josef Stopak makes his American debut at Carnegie Hall, October 16.
The engagement has been announced of Guy Maier to Lois A. Warner.
Richard Buhlig gives his only New York recital prior to his Western tour at Aeolian Hall, October 9.
Dr. Fery Lulek has returned from Europe and is teaching large classes of vocal students at his West End avenue studios. G. N.

Mishel Piastro "A Brilliant Star"

(Continued from page 16.)

turbed. Except for three violins, all were imitations. So I left without breaking the spell, and I hope that nobody will ever be cruel enough to tell him the truth."
It was also in the Dutch Indies that Mr. Piastro did the one thing that musicians are never supposed to do: he went elephant hunting. His adventures were many and his escapes close.
"I met a man in Sumatra," began Mr. Piastro with subdued enthusiasm, "who was said to be the best elephant hunter in the region. He was a Belgian and held the record for kills."
"We formed a partnership and with five natives we'd start daily in time to reach the jungle at noon. Elephants sleep between twelve and three, and that is the best time to hunt them. Armed with Winchester, we went on foot. Hot! It was terrible! Our objective was to get the solitary elephants; they're the bachelors who won't have families and who generally make trouble in the elephant world. Gay bachelors, so to speak. Well, I fell into a deep crevasse one day, and only some brambles that caught me by

the back of the collar prevented my fall. I hung in mid-air. Meanwhile, the Belgian, frightened, discharged his gun by accident and the bullet whizzed right past my head. We got untangled finally from that mixup, but it was a narrow scrape. Dangling in midair was a new emotion to me. Of course, I shot no elephants; that takes more practice than I ever had. But my companion killed one. And how he rolled in his agony. A space as big as a New York City square block was completely razed of its trees and bushes. Can you imagine such a mountain of flesh flinging itself indiscriminately? Emotion?" queried Mishel Piastro; "why it was almost greater than the thrill of the first time I played on my Gagliano."
But Mishel Piastro has remained just a plain man after all. Having told of his music and of his hunting, he quietly squatted on the floor and poked his finger in the ribs of, perhaps, another rising young violinist—his eight months old daughter, Iris.

NATALIE DE BOGORY.

Current New York Musical Attractions

"Century Promenade" (Promenade at 7.30; Midnight Rounders at 11.20), Century Theater Roof.
"Broadway Brevities" (Revue; opening week), Winter Garden.
"Good Times" (extravaganza), Hippodrome.
"Greenwich Village Follies" (revue), Shubert Theater.
"Honeydew" (play with music), Casino.
"Irene" (musical comedy), Vanderbilt Theater.
"Lady of the Lamp" (play with incidental music), Republic Theater.
"Little Miss Charity" (musical comedy), Belmont Theater.
"Night Boat" (musical comedy), Liberty Theater.
"Poor Little Ritz Girl" (musical comedy), Central Theater.
"Scandals of 1920" (revue, closing week), Globe Theater.
"Spanish Love" (play with incidental music), Maxine Elliott Theater.
"Sweetheart Shop" (musical comedy), Knickerbocker Theater.
"Tickle Me" (revue), Selwyn Theater.
"Ziegfeld Midnight Frolic" (11.30), New Amsterdam Roof.
"Ziegfeld Follies" (revue, last two weeks), New Amsterdam Theater.

Mildred Graham to Sing in Cleveland

Mildred Graham, one of the special artists who appeared at the Lockport Festival this year, has been engaged as soloist for the Singers Club of Cleveland at its first concert, December 2.

HELEN JEFFREY

"The Brunnhilde of the bow."

Max Smith in the New York American.

Played with a wealth of vivid temperament and a tone of surprising power. *New York Times.*

Displayed a wealth of temperament and remarkable vividness.

Brooklyn Times.

Plays with welcome vigor, dash and artistry. *New York World.*

She showed a bigness of sentiment and a capital technique.

New York Herald.

"Divinely tall and most divinely fair" is Miss Jeffrey. Her art has been moulded on heroic lines.

New York American.

Exclusive Management

DANIEL MAYER

Aeolian Hall, New York

© Photo by White, N. Y.



Press Comments:

NEW YORK

Scored a tremendous hit.—*Journal*.
Her appearance was a triumph.—*World*.
Cheered to the echo.—*Evening Telegram*.
Singing won her plenty of applause.—*Sun*.
Sang with great sweetness and charm.—*Evening Sun*.

CHICAGO

A remarkable voice of great facility and range.—*Daily News*.
Has glorious soprano voice of extraordinary range.—*American*.

PITTSBURGH

Golden voiced star of the first magnitude.—*Press*.
Brought such applause as is seldom heard.—*Post*.
A voice of magnificent quality.—*Times*.
Achieved a triumph little short of sensational.—*Index*.
Voice is all gold.—*Chronicle*.

SAN FRANCISCO

A voice that is exquisitely sweet.—*Bulletin*.

LONDON

A more perfect vocal instrument of more exquisite quality could not be wished for.—*Life*.
A soprano of tremendous range and power.—*Echo*.
Sang with magnificent effect.—*Leader*.
A voice remarkable for flexibility and sweetness.—*Daily Mail*.
Abnormal range and marvelous execution.—*Chronicle*.
Immense success.—*Graphic*.

PARIS

Wondrous soprano.—*Le Temps*.
Possessor of an astonishing voice.—*Le Figaro*.
One of the rarest and most remarkable of soprano voices.—*L'Eclair*.
Made a tremendous hit.—*Herald*.



BERLIN

A voice sympathetic, marvelously schooled, and ranking with the best.—*Kleines Journal*.
Conquered the audience.—*Lokal Anzeiger*.
Her voice is of rare charm and reaches to the highest tones without effort.—*Morgen Post*.

VIENNA

Charming appearance and rare mastery.—*Reichswehr*.
A perfect singer.—*Neues Journal*.
A voice that is at home in the utmost limits of human vocal range.—*Extrablatt*.
Fabulous intonation and absolute vocal finish.—*Neues Tageblatt*.

PETROGRAD

A singer par excellence, a real and genuine vocal star, who triumphed as unequivocally over the highest tones in the top register as she did over her astounded auditors.—*Herald*.

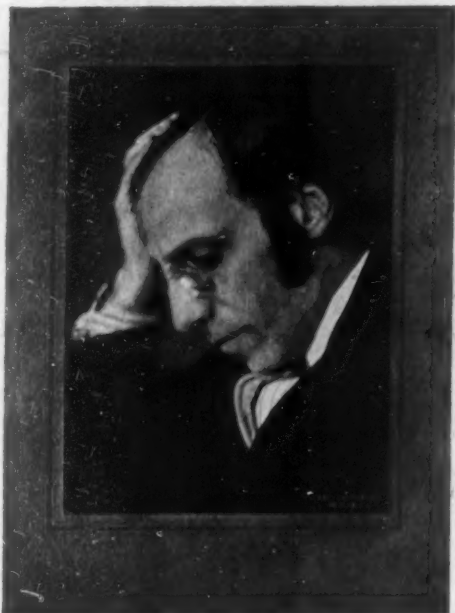
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ALEXANDER SCHULLER.

Who will play three pairs of orchestral engagements during the first three weeks after his arrival in America. These will be with the National, the Philadelphia and Detroit symphonies. His most recent success was at the Mahler Festival in Amsterdam, when he appeared in five international chamber music concerts, which he helped to organize. His repertory is extraordinary; he once played eighteen of the great concertos from Bach to Reger in one series of concerts.



SERGEI KLIBANSKY

in Seattle, Wash., where he just closed his master classes, giving 107 lessons weekly. He has received offers of master classes in Portland, Ore., and San Francisco, Cal., next summer.



(Photo Bain News Service)

THE SCOTTI OPERA COMPANY

Leaving the Pennsylvania Railroad station for its transcontinental tour. The men in the front row are (left to right) Greek Evans, Maestro Peroni, Scotti, Wilfrid Pelletier, Mario Chamlee, Mario Laurenti and Millo Picco. On Scotti's left, Marie Sundelius, and next to Mr. Chamlee, Ruth Müller. In the back row, Louis D'Angelo, Paolo Ananian, Giovanni Martino and (without a hat) Orville Harrold.

MME. VALERI.

New York vocal teacher, picking flowers in the garden of her cottage at Shoreham and automobiling through Long Island; also a corner of the veranda of her cottage.



The distinguished studios located winter work at 4. The staff: W. Griffing, Moore, May B. Jacques Cointe, A. im

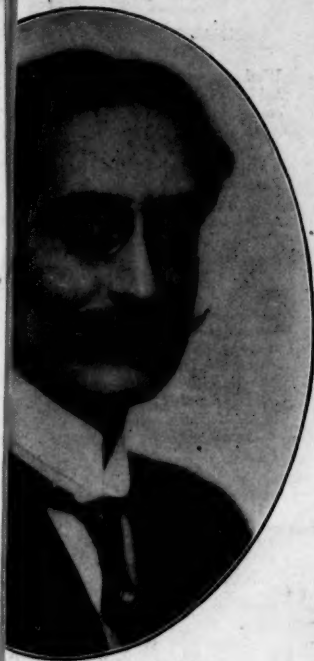
THE

It is hardly D. Cramer, the—and what as Mr. Kramer has idea of musicia brate their mu a more or less out for yoursel ing list (left witsch, Thibau McCormack, Godowsky, Ho R street, Was suitable fo

AN INTERESTING GROUP.

Mr. and Mrs. Axel Simonsen, Adolf Tandler, his wife, and daughter, at the Simonsens' home in Los Angeles, Cal.





BERT WITHERSPOON,
 al pedagogue of New York City, with
 Vest Eighty-sixth street. The fall and
 Witherspoon's school will begin October
 uctors includes Graham Reed, Edith
 ndegren, Dr. Arthur Mees, Francis
 bush, Edith Mahon, Helen Wolverton,
 A. Wedge, Sara Margel, Louise De
 im and Diana Toledo.



HELEN STOVER,
 Who sang Mana-Zucca's "Spring Came
 With You" and "Rachem" at Columbia
 University when she appeared with Edwin
 Franko Goldman's Band on September 3.



GATTI-CASAZZA AND FRANCES ALDA.
 The Metropolitan Opera impresario was photographed
 "gossiping" with his wife, Frances Alda, at their home in
 Ferrara, Italy.



CLARA NOVELLO DAVIES,
 Distinguished authority on voice production,
 who has returned to her New York studios
 after a visit to London. She has had applica-
 tions from all over the country, so much inter-
 est has been created by her method and the
 success of her many pupils.



ELIZABETH SHORT,
 Fourteen years old and one of the
 most talented pupils of Alexander
 Lambert, will be a soloist at a Society
 of American Music Optimists concert.



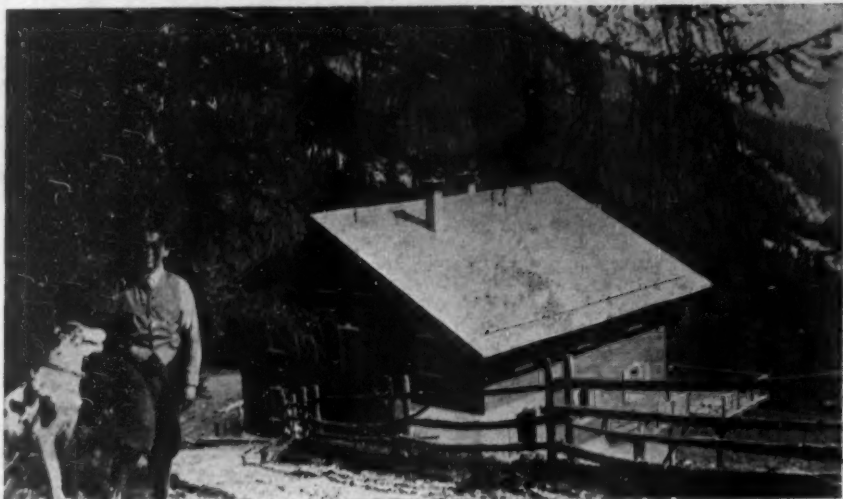
REUTER ON THE BEACH.
 Rest and relaxation come only with long hours spent upon
 the sea-beach. Rudolph Reuter was photographed at Mon-
 mouth, N. J., but being blond, he sunburns easily—there-
 fore, the protecting sweater.



"TWO BIG GUNS,"
 Namely, Lazar S. Samoiloff, a big gun in the
 vocal world, and a 14-inch cannon, on Mount
 Royal, Canada, which he recently visited.

INTERNATIONAL ANTHEM.
 that all the musicians depicted by
 will ever participate in one concert
 extra" that would be if they should!
 ly presented in a fantastic way h's
 nationalities joining together to cele-
 in music and the happy rearrival of
 ete peace in this world. Pick them
 hen see if you agree with the follow-
): Casals, Bauer, Grainger, Gubrilov-
 on, Ysaie, Elman, Caruso, Damrosch,
 at, Kreisler, Heifetz, Paderewski,
 The artist, whose address is 1445
 D. C., has copies of the cartoon
 ng, should any reader desire one.





WILLEM MENGELBERG

At the Chalet, high up in the Swiss Alps, where he spends his summers.



RUDOLPH BOCHCO

The Russian violinist, will make his New York debut at Carnegie Hall, Saturday afternoon, October 2. Alexander Stock will be at the piano.



ROSALIE MILLER

Young soprano, who will begin a well booked season with her appearances at the Maine Festival. Miss Miller is scheduled to sing in Bangor on October 1 and in Portland on the 5th. Because of her ability as an oratorio singer, she was selected to take part in the performance of Rossini's "Stabat Mater."

GRETA MASSON

Soprano, who so successfully opened the Vanderbilt Hotel Series of concerts last year that she has been engaged to appear at the opening concert this season, which will be on October 10. Miss Masson appeared in many cities throughout the East and Middle West last season and everywhere she was heard she gained the unquestioned support of the press, as well as the admiration of her hearers. This season is well booked and includes a number of re-engagements.



GENNARO MARIO CURCI

Well known teacher of bel canto and operatic coach, who returns to New York about October 1 to resume teaching, when he will locate in his handsome new house at 25 West Eighty-sixth street, near Central Park. Judging from the applications and bookings, he faces a busy season. Mr. Curci has spent the greater part of the summer months in Europe, where he had several interesting interviews with noted musicians, among them Giacomo Puccini and Leopoldo Mugnone.



THE ZOELLNER QUARTET

Are the members of the Zoellner Quartet expert fishermen? According to the accompanying picture, one would not hesitate to reply in the affirmative. It was snapped while the quartet was spending part of the summer at Catalina Island, Cal. From left to right: Joseph, Jr., Antoinette, Amandus and Joseph Zoellner, Sr.

A MOTION PICTURE PAGEANT.

On October 13-15 and 16 at Carnegie Hall, a unique entertainment and concert will be presented for the benefit of St. Joseph's Summer Institution, Inc. "Discovering in New York," a Y. E. S. Select Production, will be the novelty of the program, inasmuch as it proves to be a motion picture pageant of "Italian-American Endeavor and Achievement," in which the following will appear on the screen:

Caruso, Tetrassini, Morgana, Ponselle, Amato, Crimi, De Luca, Martinelli, Rosina Galli, Bonfiglio, Bonci, Titta Ruffo, Trentini, Hara, Papi, Sodero, etc. These screen roles will be given to the accompaniment of a full orchestra and organ. (1) A scene from Dr. Rinaldo Deville's new film, "Discovering in New York," showing Martinelli, Morgana and De Luca in a happy mood—a "trio singing a quartet." (2) Rosina Galli and Bonfiglio in one of their graceful dances. There will also be a concert at which Galli, Bonfiglio, Martinelli, Randegger, Baroness De Torinoff, Irma Brady, Hara, Gambarelli and Aguglia will appear under the musical direction of Chev. Ferruccio F. Corradetti. (Photos reproduced by permission of Y. E. S. Select Productions, New York.)



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"MADE AN INSTANTANEOUS IMPRESSION, POSSESSES A FULL AND RESONANT TENOR VOICE, WHICH HE PRODUCED WITHOUT ANY TRACE OF EFFORT, AND HIS SUPERB VOCALISM WON THE REWARD OF DOUBLE RECALLS."—*Courier*.

"PAUL COSTELLO, A ROBUST TENOR, WITH VOLUMINOUS POWER, CREATED A BIG IMPRESSION, AND THE AUDIENCE TWICE INSISTED ON A DOUBLE ENCORE. HIS OPERATIC EXCERPT, THE FINE AIR FROM THE LAST ACT OF PUCCINI'S 'LA TOSCA,' WAS QUITE A THRILLING PERFORMANCE, AND HE AGAIN MADE THE ECHOES RING WITH HIS MASSIVE TONES IN TWO IRISH SONGS."—*The Telegraph*.

SECOND CONCERT

"WAS IN EXCELLENT FORM AND SHARED THE HONORS OF THE EVENING. HE TRIUMPHED IN WHAT WAS PERHAPS HIS FINEST OFFERING OF THE SEASON, 'VESTI LA GIUBBA.'"—*Courier*.

"HIS TENOR SOLO, 'LEND ME YOUR AID,' WAS A FINE EXPOSITION OF A FINE COMPOSITION,"—*The Telegraph*.

THIRD CONCERT

"PAUL COSTELLO WAS NEVER IN BETTER VOICE AND HIS RENDERING OF 'VESTI LA GIUBBA' (FROM 'PAGLIACCI'), WHICH HAD BEEN EAGERLY AWAITED BY HIS ADMIRERS, WAS THE SIGNAL FOR A REMARKABLE DEMONSTRATION. HIS BIG, BROAD TONE, GLORIOUSLY EMPLOYED, MADE THE PASSIONATE PLEADING OF THE POOR CLOWN MOST IMPRESSIVE. A TREBLE ENCORE WAS DEMANDED."—*The Daily Mail*.

MR. COSTELLO IS NOW EN ROUTE TO ENGLAND FOR A CONCERT SEASON THERE AND WILL BE AVAILABLE HERE AFTER JANUARY FIRST.

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BOITO'S OUTDOOR PERFORMANCE OF "MEFISTOFELE" DRAWS HUGE THROGS TO VERONA ARENA

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—Richard Strauss Attends Performance and Is Given a Great Ovation

Verona, Italy, September 11, 1920.—I have always read—and believed—that the true home of opera is Italy, but not until now have I realized to what extent this is the case. Opera in Italy is more than a popular art; it is the national sport and vice in one; it is and has been for hundreds of years what baseball is to Americans, and bull-baiting to the inhabitants of Spain. It is as much of a universal necessity for an Italian to go to the opera, to hear singers and to sing after them, as—say—reading a newspaper is to the Englishman. It is—if history teaches us rightly—the modern equivalent for the ancient "art" of the gladiator, for which the Romans, the progenitors of the Italians, built those gigantic arenas all over the land. This reflection is particularly strong as one looks upon the ruin of the great arena of Verona, built by the Roman emperor Diocletian in 290 A. D., and sees the throng, the thousands upon thousands streaming into the ancient portals in the light of modern calcium, in this year of 1920 A. D.—not to watch men at grips with wild beasts but to hear "opera."

I wonder if the organizers of the scheme to provide the Italian masses with this form of amusement (in the true and healthy sense of the word) were aware of this analogy, were aware of how nearly they are prompting history to repeat itself? These tenors and basses—are they not gladiators, strong men exhibiting their prowess, the power of their lungs and the glory of their muscular play, upon a somewhat more spiritualized plane to be sure?

Let not the reader misunderstand me. I am not trying to disparage Italian musical art. One may judge the merits of this art as one will, it is certain that its appeal to the people is stronger, broader than any other, Germany's not excluded. These people enter into the spirit of the thing more inclusively than in any other part of the world. They know not only when a note, a melody or a run is correct and true, but when it is beautiful; they voice their approval and try to do likewise, one and all. It is a healthy foundation that opera has in Italy; the genius of the people itself. It is not something artificial which has to be surrounded, for fear of contamination, with a hedge of etiquette and rule. In Italy, opera is a native growth; everywhere else it is an exotic.

We arrived in Verona at dusk. The early moon was reflected in the rushing waters of the Adige and lit up the walls of the "Castel Vecchio," the old castle of the Scaligeri. We rumbled through roughly paved streets, along old, old houses, to the great square in front of the Roman amphitheater with its innumerable brick arches, and the uneven top, over a hundred feet above the pavement.

"MEFISTOFELE" OUTDOORS.

The performance—Boito's "Mefistofele"—was to begin at nine, but already people could be seen walking and standing on top of the wall and looking down over the precipice of that dizzy height. The square was alive with



The Roman Amphitheater of Verona, where Boito's "Mefistofele" and Verdi's "Aida" were given on alternate days all through the month of August.

people waiting to enter; the atmosphere hot and close. At hundreds of restaurant tables on dusty pavements people were taking their evening meal. We just had time to swallow some meat, dry bread and cheap Chianti wine.

Inside the arena a unique spectacle: the entire huge amphitheater of rising stone steps filled with people. People, closely packed, on temporary wooden benches in the pit

as well, where in ancient times lions and tigers had their gruesome feasts. The tunnels through which they issued forth, still yawn behind iron grills.

The stage is built at one end; mountains and boulders of papier mâché hide the lower ranks of stone seats at the curae. But the "heaven" of Goethe's prologue is not high enough to hide the topmost degrees of the huge amphitheater, and humans are seen walking above the celestial regions, plainly visible in the moonlight.

No one minds these little incongruities, nor the unconventional way in which the rocky heaven is carried off to make way for the city walls of Frankfurt-on-the-Main, and these in turn for the garden of Marguerite. But realism is well served by the presence of real foliage and trees that bend and flutter in the wind.

Except for the moonlight these changes of scenery would scarcely be visible, for the bright footlights lighting up the stage are turned, at the end of each scene, into the face of the audience, while a curtain of darkness envelops the machinations of the scenic director. His efforts are worthy

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of all praise: action, grouping and dances all are effective and impressive enough.

GOOD SINGERS

But the great marvel of the performance is the singing. Such voices, vibrant, luscious and powerful, are surely a rarity outside of Italy. Here they are the common run—the public would not put up with less. To hear this basso (Nazzareno de Angelis), this tenor (Aureliano Pertile), these sopranos (Bianca Scacciati and Linda Barlo Ricci) sing into the night air across that huge open space lovely, round and brilliant tones, to words that could be understood at a distance of 500 feet was indeed a joy after hearing German singers struggle for supremacy with the average operatic orchestra.

None of these singers' names were familiar to me—except de Angelis, who sang a magnificent Mefistofele—but their voices will be a pleasant memory inseparably bound to the majestic Veronese arena. They brought home to one the basic fact about opera that the human voice is its very soul and life, bel canto its primary law.

STRAUSS A VISITOR

The orchestra, too, was good in this "stagione lirico"—better than the one I heard in Milan. It's well nuanced rendition of Boito's near-Wagnerian score, under the direction of Piero Fabbri, evoked much approbation from the crowd. The choruses were well drilled, splendidly sonorous and remarkably in tune. No wonder the whole performance aroused the admiration of no less a judge than Dr. Richard Strauss, director of the opera in Vienna. Dr. Strauss, on his way to Genoa and South America, stopped in Verona to listen to "Aida" in the arena, and afterwards publicly voiced his praise. Incidentally, his presence in the audience being discovered, he was led into the box of

the Sindaco of Verona and officially welcomed, after which a banquet was given in his honor.

To me the huge audience was the chief point of interest. I walked along the edge of the pit, climbed up among the stone seats to the gallery gods and watched. There were men with red shirts, workmen and their wives, women, some with babies in their arms—all conceivable sorts of people from rich to poor and of every grade in the cultural scale. I guarantee that not one of them was bored one minute of the time. The closeness of their attention is not surpassed by the audience of "educated people" in the old, orderly Germany, and their applause far more sincere.

In the intermissions many of them crowded about the booths that seemed suddenly to spring out of the darkness, right close to the stage, to drink cheap beer and lemonade, and eat Veronese goodies of doubtful quality—just as at the circus or ball game at home.

IL POPOLO CANTA

At the end of the performance—long after midnight (for no one left early)—they poured forth and tramped home through the streets, singing snatches of Boito's melodies with real Latin gusto and swing. Hundreds went back to



Scene of Act I of Boito's "Mefistofele" in the Verona arena (the City Gates of Frankfurt). Behind the scenery the high arena seats are visible.

Milan or Venice on the special trains that the government runs through August for this particular purpose. Here, too, one might see groups of two or three people piecing together melodies out of their collective memories with remarkable accuracy and vocal style.

Not until I hear Americans singing operatic fragments for amusement will I believe in the popularity of opera in America. And frankly—I am skeptical. For, as I began by saying, opera is an Italian sport, its association with music is a mere incident. Music lovers we have, genuine ones. But opera fans are born, not made.

CESAR SAERCHINGER.

Hamilton-Morris Studio Opens

Etta Hamilton Morris, the Brooklyn soprano and teacher, recently returned from Lockport where she was a member of the Audition Committee in the Young Artists' Contest. She announces her available teaching time as practically filled; also the engagement of Herman Charles Pantley, tenor, as soloist at the First Presbyterian Church, Jamaica, and Harold B. Bergen, bass, as soloist at the Greenwich Presbyterian Church, New York City.

Daisy Krey, contralto, has been engaged for a concert tour through New York, Connecticut and Rhode Island, beginning October 11. The Philomela Ladies' Glee Club, under Mrs. Morris' direction, will give two subscription concerts in the music hall of the Brooklyn Academy on December 6 and May 9. The soloists for the first concert, when the program will consist of "Songs of All Nations," will be John Corigliano, violinist, and Herman C. Pantley, pianist. The second concert will have Forrest Lamont, tenor of the Chicago Opera, as assisting artist.

Vidas to Present Interesting Numbers

Raoul Vidas, the young Roumanian violinist, will play the Saint-Saëns concerto No. 1, polonaise brillante by Wieniawski, chaconne by Vitali, and a group of compositions by Tartini, Bach and Brahms, as well as the Danse Villageoise by the Roumanian composer, Dimitresco, at his recital in Carnegie Hall on Saturday afternoon, October 9, under the management of Charles L. Wagner.

Bonci Will Arrive About October 1.

Alessandro Bonci is expected to arrive in New York on the S.S. Imperator about the first of October. The tenor has been booked to appear in the following cities during the month of October: New York, Rochester, Milwaukee, Springfield, De Moines, Sioux Falls and St. Paul.

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The Arena of Milan with the stage set for an open-air performance of "Aida." (See story on opposite page.)

London String Quartet in Beethoven Series

The much heralded London String Quartet, which has been a musical sensation in all parts of Europe, after a concert given under the auspices of Mrs. Coolidge in Music Colony at Pittsfield, Mass., will open with a series of Beethoven quartets in Aeolian Hall, New York City, beginning on October 1. The organization will give these recitals on the evenings of October 1, 8, and 9, and on the afternoons of October 2, 4, and 5, in the same hall, playing all the seventeen string quartets of Beethoven.



LONDON STRING QUARTET.

The London String Quartet has performed these works in London with much success, and such a series will no doubt create unusual interest among New York concert-goers who are continually looking for something new. As a rule, such an organization is seldom heard outside of its native land, but the London String Quartet has toured France, Spain, Sweden, Norway and Holland, with a success that is claimed to be unequalled by any ensemble of its kind before. At all its recitals, crowded houses have greeted the players, and they could have stayed several months longer than the original tour had been booked for.

Each player is an artist in his particular sphere. They are James Levey, first violin; Thomas W. Petre, second violin; H. Waldo Warner, viola, and C. Warwick-Evans, cello.

Paul Costello Coming Via England

Paul Costello, the American tenor, who went to Australia in May, where he has been touring the principal cities with Elias Breckin, violinist and Arthur Loesser, pianist, sails for England early next month and will concertize there until he returns to America in January. Mr. Costello has had a great success in Australia, and in Brisbane alone gave four concerts within ten days. He is well known in England also, as he has sung frequently in London and in the English provinces.

House, Gescheidt Artist-Pupil, for Oratorios

Judson House, artist-pupil of Adelaide Gescheidt, the founder and exponent-instructor of Vocal Art Science, Standardized, has been specially engaged to sing the solo tenor parts in ten oratorios at the Church of the Pilgrims, Brooklyn. "Elijah" will be sung October 3, "Life of Life" (Elgar) October 24, "Dream of Gerontius" (Elgar) November 14 and November 21, "Christmas" oratorio (Saint-Saëns) December 2, and the other works will follow in due course. This young artist is under the management of Haensel & Jones.

Cantor Kanewsky at Memorial Concert

On September 11, the Manhattan Opera House reopened for the season with a concert dedicated to the memory of the late Oscar Hammerstein. A feature of the evening was the unveiling of a large oil painting of the impresario. Cantor Meyer Kanewsky, the tenor, who possesses an excellent voice and sings with a great deal

of expression, was one of the soloists. Never has he been heard to better advantage, and received such an ovation that several encores were necessary before the audience was satisfied. The public will have an opportunity of hearing this artist who is already booked for many appearances in New York City and throughout the West.

Kerekjarto's Debut November 2

Violin geniuses have been coming to America almost in droves in the last few years and now still another is announced in Duci Kerekjarto. A youth of twenty years, he was for many years a pupil of Jenő Hubay, the famous Hungarian violinist, and has played in public in Europe ever since he was twelve years old. European critics write in most extraordinary terms of his wizard-like technic and do not fail at the same time to praise his thorough musicianship. New York will soon have an opportunity to judge for itself. His debut at Carnegie Hall on the evening of November 2 will be followed by a tour of the United States.

Wilson Lamb Pupil Heard

On August 16 Alice B. Russell gave a song recital at the Metropolitan Methodist Church, Charlotte, N. C. She possesses an excellent soprano voice and sings with a great deal of intelligence. She was heartily received and several encores were demanded. Some of her selections were "Elegie," by Massenet; "Absence," by Metcalf; "Still as the Night," Bohm; "Ashes of Roses," by Foote, and several others.

Godowsky's Program Characteristic

Leopold Godowsky gives his first New York recital this season at Carnegie Hall, Monday evening, October 11. Mr. Godowsky's program will be a characteristic one, and will include numbers that are sure to draw his usual capacity audience.

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Color in Its Relation to Music

In describing the compositions of composers, classic and modern, we most frequently see the terms, "Rich and colorful," used. The human voice; the tone of any musical instrument, classified as "White, lacking color; and rich and vibrant, or colorful." In fact is it not difficult to think of tone disassociated from color?

Pure tone and its psychological effect upon the ear and entire nervous system has received the attention of students of music and psychology; pure color and its effect upon the eye and the entire nervous system has been discussed. The relation of color and tone has been commented upon and experimented with, but little has been given to us as the result of this experiment.

A few moving picture houses have worked lighting effects during orchestral and organ numbers, and audiences have commented favorably upon the experiment, but the changes of light and the selection of color have been in the hands of the electrician and his staff instead of the director of the orchestra or the organist. The electrician is usually a very skillful person when it comes to the manipulation of

his board and the adjusting of floods and spots, borders and ground rows, but when he uses light in the theater, which by the use of colored mediums becomes color, he does it without rhyme or reason, with the result that his instructions usually are, "When they play a sad piece, boys, give 'em blue and dim down and up, and when they get the full works going, give 'em red and full up." The result is obvious.

In grand opera, that great synthetic expression of music, light voice and movement, much attention has been given to color in its relation to music; this is also true of light opera, but for the concert form there has been nothing. Orchestras pour forth their most exquisite tonal combinations in a hard white light, pianists, violinists, singers appearing in bare unsympathetic recital halls and auditoriums, on bare cold stages with a white light pouring down upon them, trying pitilessly to destroy any illusion which their art may create, no thought having been given to the decoration of the walls of the concert hall, that they be sympathetic; to the hangings that they be harmonious and few; to the seating that it be comfortable (upholstered chairs and room

to stretch one's feet); to ventilation (that bad air does not force one to fall asleep during one's favorite composition), and to color, that the auditorium or concert hall be softly lighted and that upon the stage and in the concert room the colors change with the mood, spirit and movement of the composition.

Is it too much to imagine an arrangement of major and minor colors, of intellectual and emotional colors, of elemental and subtle, pure color and combinations of color suggested by the composition? Is it impossible to picture a director going over his score and making a color plot, which the electrician, also a trained musician, shall work out with him, so that as the tone reaches the ear suggesting color, the eye will simultaneously register it?

If the skeptically inclined will close his eyes and think of color as the composition proceeds, I think he will be able to see how greatly such a combination of tone and color would add to his enjoyment, and how really untouched this whole field has been.

A few concert halls of this country are fit to house this most subtle art, but unfortunately they may be counted upon the fingers of two hands.

A few artists have experimented upon light and tone, but that there should be an exact and mathematical calculation that would give us color scales corresponding to tonal scales has not seemed to enter the minds of composers and producers, and yet the close relation between tone and color has never for a moment been questioned.

When we consider what has been done in the way of lighting in the past decade and how revolutionary has been the change, is it not strange that serious thought and experimentation have not been given to the possibilities which a perfect and beautiful blending of tone and color might present toward enhancing, enriching and interpreting the compositions used in our concert halls?

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Great success as soloist at
Saratoga Springs for six weeks.

Schumann-Heink to Make New York Her Headquarters

Mme. Schumann-Heink, the world renowned contralto, has purchased a handsome five-story English basement dwelling at 123 East Thirty-sixth street in the restricted Murray Hill section in the block east of the J. P. Morgan home and art gallery. The consideration involved in the transaction is said to be in the neighborhood of \$50,000 which was the price said to have been paid for the adjoining similar house by Mrs. E. Stewart Elliot. In the future Schumann-Heink intends making New York, instead of Chicago as heretofore, her headquarters, and with this object in view has leased an apartment in the Hendrick Hudson Apartments, overlooking Riverside Drive, until she can take possession of her new purchase which up to recently has been occupied by Junius Spencer Morgan, son of the financier.

Vera Curtis Sings in Rochester January 18

The management of the Tuesday Musicales of Rochester, N. Y., has engaged Vera Curtis, the Metropolitan Opera prima donna, for a recital on January 18.

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No Mystery About Genius to Alma Simpson**She Finds It the Result of Hard and Steady Work**

"I find no divine call in persons to take up an artistic career," said Alma Simpson, the American lieder singer



ALMA SIMPSON,
Soprano.

who will be heard at Carnegie Hall on October 7 in her "recital of songs."

"Is the real business of being an artist a birthgift?" asked the interviewer.

"I doubt it very much," answered the attractive singer. "Rather is it the ability to receive and retain impressions; to give them off attractively and beautifully is a mere matter of experience."

Still in the twenties, the handsome American soprano has attained a formidable position among contemporary singers. A sensible young woman this, for in spite of being sufficiently endowed by nature with rich gifts to cause the head of the average young person to be completely turned,

one finds her unassuming, gracious, and above all, not guided by flattering friends but by a keen desire and ambition to make the very best of many God-given talents.

Alma Simpson has worked indefatigably since childhood to see the day when success as a musician and artist should crown her efforts; she has forged her way to keep the top rank in the concert field on three continents. After a period of serious study, she made her successful debut as Elsa in "Lohengrin" in Germany at the age of nineteen. Several seasons of study and routine passed and the great war intervened. At this point it was her privilege to sing several song recitals in Europe, when her success as a lieder singer was instantaneous. From that time on, she dedicated herself exclusively to the interpretation of song literature.

The record of her numerous appearances in the United States and Canada bear testimony to her artistic accomplishments. An excellent pianist, a notable linguist, a great traveler and student, possessing a beautiful voice, to say nothing of a fascinating and charming personality—all these, combined with her vast experience, make Alma Simpson one of the fine artists of the day.

It was this young artist's distinction to be the first American concert singer ever to have been engaged and presented in a song recital throughout the Municipal Opera houses of Peru, Chile, Argentina and Brazil, during the official musical and operatic season in South America. Her

triumphs in the capital cities were triumphs indeed, for there the most famous of the world's artists appear continually.

Alma Simpson says she is more than proud of her successful tour in South America during 1919-20, for being an American by birth, she believes that this accomplishment stands forth in contemporary musical executive art as an example of what America, young in its arts as she is, has accomplished and can accomplish.

"One of the proudest moments in my life," says Miss Simpson, "was when in those wonderful foreign cities of accomplishment and art, I was privileged to wave high the banner of native American musical art, winning for myself and my country a place among those nations which look at art as the highest attainment toward which man can strive." E. T.

Unclaimed Letter

A letter addressed to Madame Jeanne Jomelli is being held for claimant at the MUSICAL COURIER office, 437 Fifth Avenue, New York. Any information tending to place it in the proper hands will be appreciated.

Mme. Kutcherra Here

Mme. Kutcherra, the well known opera diva and vocal pedagogue, has settled in New York and will teach here this season at her studio, 314 West Seventy-second street.

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MUGNONE DENIES RUMOR THAT HE IS COMING TO AMERICA

In Interview the Famous Conductor Says that He Would Love to Come to This Country and Give the Fruits of His
 Forty-two Years' Experience to the American People, But that He Would Only Be Interested in a Call from
 the Metropolitan Opera

BY GENNARO MARIO-CURCI

Viareggio, August 15, 1920.—Maestro Leopoldo Mugnone met me at the station. I found him active, tanned by the sun, but with sparkling eyes. His panama was under his arm and a cigar in the corner of his mouth. He rushed up and, embracing me, asked for news. What had I been doing in America, etc.

"Is there any truth in the rumor that you are coming to America?" I asked after a while.

"Ha! Ha!" he laughed. "I did have an offer to go to New York, but after I learned it would not be dignified for me to appear under anything but the best auspices, I refused to consider it. Some good friends opened my eyes to something I didn't know, and am sorry to have to tell the people who spread the report of my prospective trip to America that it is all absolutely untrue. I beg you and the MUSICAL COURIER to advise the American public that I have put Mr. Salmaggi's offer out of my mind. Tell them, though, that I would love to come to America, but only in the case of being called by the Metropolitan. I should like to finish my career by giving the American people the fruits of my forty-two years of theatrical experience."

At that point the Maestro stopped, puffed his cigar and looked off into space.

"How many things, Maestro, you could tell about your glorious life! How many operas! How many great artists! How many different performances—all under your magic baton!" I exclaimed after a few minutes silence.

"Yes, my dear Curci," he said, "I have directed 384 different operas—the world's record for conductors, I am sure!—and I have a good right to it. I was born in the theater, so to say. When I was seven years old, I played a piano solo in a dramatic production at the Teatro Nuovo of Naples. I played so well that the managers of the different theaters in the city always called upon me when there was any incidental music needed. The first time I played I was paid the magnificent sum of ten cents. After a while, they raised it to twenty cents (one lire) for each performance. I loved then, and always shall love, the drama. I always go when I can for, believe me, it is there that one finds the true and serious art. It is from the drama that I learned to put an opera together. Suggest always to your pupils to take from the artists of the drama, for their own good, the interpretation of their words, and the naturalness of their gestures."

He stopped talking, but still continued to move his knee up and down nervously—a characteristic of Maestro Mugnone.

"At twenty," he continued after a minute, "I wrote my first opera 'Don Bizzarro e le sue figlie,' which was interpreted by the celebrated Beloff, wife of the famous baritone, Menotti, following it with 'Il Bericchino' and 'Vita Bretonne.'"

"Our Italians in America are sorry that the American public never has had the opportunity to admire one of the



MAESTRO LEOPOLDO MUGNONE,

great artists of the day!" I exclaimed. At my words, Maestro Mugnone jumped up suddenly, exclaiming:

"No, no. I am not an artist! You are all wrong when you call the conductor of an opera an artist! No!" he insisted, "I am a worker—that's all—an honest worker! That is my great glory and my true name." And one after the other he spelled the syllables of the two words: "La-vo-ra-to-re O-nes-to." "I am an honest worker! That is the real duty of a director or conductor! Now, my dear Gennaro, we will go to lunch. And then—a little poker, eh? But," he warned me, "don't bluff me! If you do, I shall get wild!"

We had lunch and we played and I bluffed. His three queens were no good. When he discovered it, he went, as he predicted, wild, and puffed all the harder on his cigar. Finally, laughing heartily, he shouted: "Tell me, did you come from America to do this to me—to (in English) get my goat?"

Knoch Joins Gallo Forces

Ernest Knoch, the conductor, has been added to the forces of the San Carlo Grand Opera Company at the Manhattan Opera House. Mr. Knoch has been engaged by director Fortune Gallo to conduct the Wagner operas, one of which is scheduled to be "Lohengrin." Mr. Knoch was called to America first by the directors of the Century Opera Company in 1914, when he directed the productions of Wagner and Humperdinck works at the Century Opera House, where those compositions were sung in English. In the San Carlo season at the Manhattan "Lohengrin" will be given in Italian and "Hänsel and Gretel" in English.

Klibansky Pupil for Chicago Opera

Elsä Diemer, artist-pupil of Sergei Klibansky, has been engaged by Manager Johnson to appear with the Chicago Opera. Mabelle Heger, another Klibansky pupil, has been elected director of music and teacher of voice at Union College, Barbourville, Kan., and William I. Morey as vocal instructor at Walla Walla College, Washington.

Lotta Madden made a splendid impression with her singing at the Lockport Festival. Mr. Klibansky has resumed his teaching at his New York studio, 212 West Fifty-ninth street.

Thomas Has Twenty Engagements in South

Edna Thomas, the young mezzo soprano whose costume recitals have won for her a definite place in music centers throughout the country, will sing Arthur A. Penn's "Smilin' Through" and Frederick W. Vanderpool's "Values" on an extensive southern tour of twenty engagements in Texas, Louisiana and Alabama. Her first appearance will be October 12, the last of the tour ending December 2 in Auburn, Ala. A special feature recital is booked with the Birmingham Music Study Club, Birmingham, Ala., November 8. Miss Thomas is now managed by Catherine Bamman.

Frances deVilla Ball Moves Up Town

Frances deVilla Ball, Leschetizky exponent and concert pianist, who has classes in piano playing in Washington, D. C., Brooklyn and New York, following some years' residence on West Twenty-second street, New York, has removed her studio to 30 East Thirty-eighth street.

Eugene Simpson Writing St. Olaf Choir Book

Eugene Simpson, for many years a member of the editorial staff of the MUSICAL COURIER and who has been summering in Northfield, Minn., has gathered material together for a St. Olaf Choir Book, which will be used in

future choir tours. The book issued by the Augsburg Publishing House and the St. Olaf Corporation, will contain a history of the choir and other material of musical interest. Mr. Simpson made the 1920 choir book and is an old friend of Professor Christiansen, both having studied in Leipsic.



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ANNA FITZIU TO SING WITH GOLDMAN CONCERT BAND

First and Only Carnegie Hall Concert to Take Place on
October 10—Mayor Hylan and Other City
Officials to Attend

The first and only appearance of the Goldman Concert Band, the organization which has won such unusual success during its past three seasons of summer concerts at Columbia University, will take place at Carnegie Hall on Sunday evening, October 10. The soloists will be Anna Fitziu, soprano, and Ernest S. Williams, cornetist.

Miss Fitziu will sing an aria from "Aida." The band under the direction of Edwin Franko Goldman, its popular conductor, will be heard in a well chosen program including Svendsen's "Swedish Coronation March," Thomas' "Mignon" overture, Grieg's "Peer Gynt" suite, Wagner's "Lohengrin," and compositions by the American composers, Hadley and MacDowell.

The Mayor, the City Chamberlain and other city officials are to attend this concert, and a beautiful flag of the city will be presented to Mr. Goldman in appreciation of his services to the people of the city during the past summer. Tickets for this concert are on sale at Carnegie Hall.

Programs of First National Symphony Concerts

Two of the National Symphony Orchestra's prime novelties of the season, and another incident which is almost a novelty, are announced for a hearing at its concerts in Carnegie Hall in October. One of these is a work by Francesco Malipiero, the Italian composer whose music has of late caused much discussion and one of whose compositions recently won Mrs. Frederick S. Coolidge's \$1,000 Berkshire prize. The second is the debut of little Matilda Locus, winner of the contest for native musical artists which was held last spring by Artur Bodanzky, conductor of the orchestra. The third item of musical interest is the return to the concert platform here of Yolanda Mero, who has not been heard in New York in several seasons.

These features all are on the programs for the third and fourth pairs of concerts. Mme. Mero will be the soloist on Sunday evening, October 24, and Tuesday afternoon, October 26, playing Tschaiakowsky's piano concerto in G major. Little Miss Locus will be heard on Sunday evening, October 31, and Tuesday afternoon, November 2, in the solo part of Saint-Saens' piano concerto in G minor. The work of Malipiero, which Mr. Bodanzky has selected for the same program, is his "Impressioni del Vero," Series No. 2.

The program for the concerts on Friday evening, October 8, and Sunday afternoon, October 10, has Ossip Gabrilowitsch as soloist in the Brahms piano concerto in B flat. Other numbers are Weber's overture to "Der Freischütz" and Richard Strauss' "Death and Transfiguration." At the second pair of concerts on Sunday evening, October 17, and Tuesday afternoon, October 19, Francis Macmillen will be the soloist, playing Carl Goldmark's violin concerto. The program also will contain Schubert's "Unfinished" symphony and Charpentier's "Impressions of Italy."

Rudolph Polk Opens New Studio

Rudolph Polk partly following his own desire and inclination to teach, and partly due to the urgent request of his master, the great Henri Marteau, with whom he has remained in touch ever since he left his immediate entourage, has decided to open a studio at 171 West 71st street. Mr. Polk has accepted a number of advanced pupils and is prepared to add a few younger ones to the list, but on the distinct understanding that he will be away for weeks at a time, as he will not let the teaching interfere with his concertizing.

M. H. Hanson has arranged Mr. Polk's engagements in such a manner that they will fall closely together, and will not take the artist away from New York too often. For

instance, three Southern dates booked for October have been postponed to February, when Mr. Polk goes to Florida for a larger number of engagements, and thus he will go South only once during the season.

Klibansky Receives Grateful Letter

Following is a copy of a letter recently received by Sergei Klibansky, vocal teacher, from the director of the Cornish School of Music, Seattle, Wash., anent his summer's teaching there:

Dear Mr. Klibansky:

I can only endeavor to express feebly to you my appreciation for the splendid success of your summer class in singing. I hesitate in having a short summer class for fear that students cannot reap the real benefit in the short period of six weeks. But you have so fully demonstrated what results can be obtained through master teaching that I feel fully justified in the endeavor, and it gives me great pleasure to tell you that every one of your sixty-five pupils is enthusiastic over the progress made, and daily I receive notes from members of the class thanking me for the opportunity I have given them in bringing you to our school.

Through your own personality, your happy and courteous manner and your kindly attitude toward your pupils and fellow workers, you have won the hearts of every one in the school, and we look forward to your return next season. Your pupils feel that you have given them a splendid method for singing and by your own singing you have proven its practicability.

In behalf of the pupils and myself I thank you for the inspiration you have been to all of us.

With kind personal regards to Mrs. Klibansky and wishing for you a splendid success during the coming winter, I am

Most cordially yours,

(Signed) MINNIE C. CORNISH,

Director of the Cornish School of Music.

September 2, 1920.

Fanning Engaged by Montreal Music Club

Following his appearance at Massey Hall, Toronto, on February 14, in the Suckling Series, Cecil Fanning, assisted by H. B. Turpin at the piano, will give a recital for the Ladies' Morning Musicales in the ballroom of the Ritz-Carlton, Montreal, on the morning of February 17. Another February date just booked by his manager, Daniel Mayer, is for a recital in Okmulgee, Okla., on February 2, when he will be en route East from the Pacific Coast.

Latest Song of

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(SCIENCE)

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JEAN BARONDESS

"BIG HIT" IN PERU

(Translated)

The Debutante Mimi was Juanita Baroness, young and handsome. She possesses a fresh voice of wide range that she manages with taste and warmth. She has limpid high notes. Her Mimi of yesterday has nothing to envy in those that have preceded her, including Carmen Melis.—La Cronica.

Young, with a beautiful figure, the debutante was received with sympathy from the first moment she made her appearance on the stage, and, at the end of her aria, despite a little nervousness in the beginning, she had already conquered the public with her excellent vocal qualities.

La Baroness possesses a fresh, delicate voice of sweet quality, especially in the upper register, which she emits without the slightest effort. In a word, she is an artist with a great future, because she has a beautiful voice and dramatic talent, qualities that will bring her very high in her career. The public applauded her with warmth when bringing her before the curtain.

In conclusion, it was a "Boheme" that one does not forget.—El Commercial.

The Bracale Opera Company accomplished one of the most spontaneous and enthusiastic triumphs of its successful season.

The part of Mimi demands fire, passion, a warm voice and dramatic intensity in action, diction and gesture. Miss Baroness debuted in the part of Mimi. It certainly proved to be the role perfectly suited to the lyric aptitude of the debutante. Miss Baroness, with her agreeable voice of wide range, sure and flexible, with undisputable control of her vocal and musical faculties, knows how to give an extraordinary effect to the dolorous heroine of Murger's drama.

A little timid in the first few moments, the freshness and suave power of her notable vocal faculties, caused an increasing enthusiasm in the public; it brought her at the end of the opera, after the pathetic scene of Mimi's agony, an ovation as unanimous as affectionately cordial.—La Prensa.

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FRIDAY AFTERNOON

OCTOBER 15th

At 3 o'clock

Song Recital

By



IDA GEER WELLER

Mezzo - Contralto

CHARLES GILBERT SPROSS
ACCOMPANIST

Program:

I.

Ave Maria.....L. Cherubini
Aria "Nasce Al Bosco" (Ezio)
George Fried. Handel

II.

Faith
The Mountain Maid }Edvard Grieg
Morning Dew
Autumnal Gale

III

La NuitReynaldo Hahn
Guitares et Mandolines...Camille Saint-Saëns
Novembre.....Edouard Tremisot
Un Doux Lien.....Alfred Delbruck
L'Heure de Poupre.....Augusta Holmes

IV.

Hidden Wounds.....Frank La Forge
A Phantasy (1st Time)...A. Walter Kramer
A Frown, A Smile (Mms. 1st Time)

Hallet Gilberte

The Driftwood Fire (Mms. 1st Time)

Marion Bauer

Lorraine Lorraine, Lorree

Charles Gilbert Spross

Minor and Major (1st Time)

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THE BERKSHIRE FESTIVAL

(Continued from page 5.)

then followed a masterly presentation of the Beethoven quartet which represented to most of us the peak of the festival. Such a quarter hour of music is unforgettable; as an artistic hors d'oeuvre of the season, it starts the critic off with heightened appetite for what is to come.

HARPS.

Carlos Salzedo is a virtuoso of the harp second to none, but only those who share his superenthusiasm for that instrument could become excited over the program of Saturday morning. The only two numbers on it that were not arrangements (Bach for seven harps!) were the Ravel introduction and allegro for harp, flute, clarinet and string quartet, a delightful work, exceedingly pleasant to the ear if not of special importance, capitolly done by Mr. Salzedo, Georges Barrere (flute), Georges Grisez (clarinet), and the Berkshire Quartet; and three poems of Sara Yarrow set for soprano with accompaniment of six harps, oboe, bassoon and horn by Mr. Salzedo. These the writer did not hear, but at their initial performance in Boston last year they were spoken of as decidedly fantastic. It was said that Greta Torpadie, who sang them at Pittsfield, proved her splendid musicianship by performing the almost impossible vocal part in strict tune and time, notwithstanding the hindrance of the accompaniment. The other numbers of the program were some Pieces en Concert of Rameau and Debussy's "Children's Corner," both arranged for and played by the Trio de Lutece—Barrere, Salzedo and Paul Kefer, cellist—and Bach's sixth French suite as well as pieces by Couperin, Martini and Dandrieau, arranged for and played by the Salzedo Harp Ensemble, which beside Mr. Salzedo himself includes Edith Connor, Katharine Frazier, Marie Miller, Djina Ostrowska, Irene Percival and Elise Schlegelmilch. The assisting artists in the accompaniments to Mr. Salzedo's songs were Georges Longy, oboe; Abdon Laus, bassoon, and George Wendler, horn.

THE PRIZE COMPOSITION.

The Malipiero piece for quartet, "Rispetti e Strambotti," which won this year's Berkshire \$1,000 prize, began the final concert on Saturday afternoon. It was played with painstaking care and evident regard for the work by the Berkshire Quartet which quite outdid itself in coping with the technical and rhythmical difficulties of the work. On a first hearing the work was not impressive. "Rispetti" are madrigals, and "Strambotti" grotesques in old Italian, but it seems as if the composer should have furnished some more complete and definite program, for program music it surely was, if anything. It began with lively imitations of string instruments tuning up and similar passages occurred several times during the course of the work, which was made up of many short, contrasting episodes, apparently with no relation to one another and quite without development. It lasted twenty-two minutes and there was a little of everything in between the first and last of these. A lively beginning was followed by a lyric passage suggesting a serenade, in which the melodic treatment made one think of the pifferari of Naples; then there was a viola solo, with the other three instruments, pizzicato, imitating a guitar accompaniment; there was a decidedly Russian folk tune, to which the cello ground out a bass of open fifths; there was a modern dance tune which Stravinsky might have written; there was a polonaise; there was a clever effect in which the cello and first violin played a melody in unison, two octaves apart, while second violin and viola made many trills in between. After about fifteen minutes there was a very short section filled with nothing but what George Grossmith used to call "good old British chords," suggesting an "Amen;" in fact, there was a long pause after these chords, but then the work resumed and went on to the bitter end, which was exactly this chord passage repeated. The best that can be said of it was that, on first hearing, its purpose, its meaning, were quite incomprehensible; if it was a musical plaisanterie, it was too long; if it is intended in entire seriousness the composer should furnish some clue by which one can at least approximate what he wants to say. The audience was not especially impressed with it; one of the leading musicians of this country went so far as to select the adjective "trivial," to describe it.

The Enesco string octet, coming after it, was a happy relief, the work of a fine musician who really has something to say and who says it in a modern, interesting and original way without in any way trying to be uncomfortably unusual. This splendid work was admirably played by the combined Berkshire and London quartets and was the real musical treat of the festival. Long and loud applause followed it. At the end of the program, Rubin Goldmark made a happy speech in which he expressed the debt of the guests and of the musical world to Mrs. Coolidge for the splendid artistic treat which she provides annually, the audience expressing its hearty concurrence in his sentiments by prolonged applause.

THE VISITORS.

The musical world was very strongly represented at the

festival, which closed with a reception given by Mrs. Coolidge at the Hotel Maplewood on Saturday evening, October 23. Among those noted were Alwin Schroeder, Mr. and Mrs. E. Buprlingame Hill, Carl Engel, Max Zach, Mr. and Mrs. Georges Longy, Ethel Leginska, Sascha Jacobsen, Richard Buhlig, Aurelio Giorni, Harold Bauer, Oscar G. Sonneck, Richard Aldrich, Alfred Human, Frederick Stock, Mr. and Mrs. Bernard Sinsheimer, Francis Moore, Mr. and Mrs. Lipshy, Mr. and Mrs. Louis Svecenski, Eva Gauthier, Ernest Bloch, Dr. William C. Carl, Ernest Urchs, Henry Junge, Mr. and Mrs. Tryon, Emily Frances Bauer, Marion Bauer, David Stanley Smith, Professor Spalding, Fred Jacobi, Ernest Hutchison, Daniel Mayer, Mrs. F. A. Seiberling, Dr. and Mrs. Wolle, Dr. Emil Hertzka, Rubin Goldmark, Efreim Zimbalist, Alma Gluck-Zimbalist, John Powell, Mrs. Seidel, Toscha Seidel, Ugo Ara, Henry Holden Huss, Herbert Witherspoon, Florence Hinkel-Witherspoon, Sam Franko, Edwin Hughes, Charles Martin Loeffler, Samuel Gardiner, Mrs. H. H. A. Beach, Henry Eicheim, Mr. and Mrs. Carl H. Tollefsen, Mr. and Mrs. Herbert Dittler, Rebecca Clarke, May Mukle, Irma Ray, Edith Watson and Lois Warner. H. O. O.

Maine Music Festival in Progress

Today (September 30), the annual Maine Music Festivals open at Bangor under the direction of William Rogers Chapman. There will be five concerts in Bangor September 30, October 1 and 2, and at Portland, October 4, 5 and 6. The list of soloists includes the names of Rosa Raisa, Rosalie Miller, Ethelnde Smith, Marjorie Squires, Percy Grainger, Laurence Leonard, Josef Turin, Giacomo Rimini, Harold Land and Justin Lawrie.

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Sousa Honored Demonstratively at Anniversary

To celebrate the twenty-eighth anniversary of the founding of his band, a number of prominent musicians, city officials and musical and other organizations made up part of the vast audience that gathered at John Philip Sousa's concert last Sunday evening, September 26, in the Hippodrome. From the moment the veteran and beloved composer and conductor stepped onto the flower and flag bedecked platform until the last note of his splendid band ministrations had died out, he was made the recipient of ovation after ovation and the audience showed without stint how very deeply he has won his way into their hearts.

In fact, as De Wolf Hopper said when he presented Sousa with a wreath from The Lambs, "all America loves the man who did so much with his inspiring music through two wars to help us bear the burden and win the victory." Geraldine Farrar, in a box, led the thunderous applause that greeted this just tribute. John Fulton, acting for the Musicians' Club, also presented the celebrant with a floral tribute and made a graceful speech in which he praised Sousa as a musician and as a man.

And then, as a crowning compliment, Irving Berlin, Louis Hirsch, Jerome Kern, Gustave Kerber, Raymond Hubbell, Silvio Hein, Baldwin Sloane and Earl Carroll, sat themselves at eight pianos and joined in the playing of that wonderful Sousa march, "Semper Fidelis."

Other wonderful and undyingly popular Sousa marches were played as encores to the other numbers which made up the rest of the regular concert program, and storms of approbation greeted all the old favorites. The band is as finely balanced and delicately trained as ever and gave continuous delight with its playing under the sensitive and magnetic baton of the famous leader.

New Sousa compositions were a suite "Camera Studies," full of tune, color and characterization; "A Study in Rhythms" being a very subtle, skillful, and slyly humorous paraphrase of various tonal classics as they sound when tossed into the air and spun about by such a master musician as Sousa; and "Comrades of the Legion," a wonderfully stirring and brilliant march, fully up to the previous high standard of the man who is regarded rightly as the king of that form of composition.

It was a great Sousa night for the great and only Sousa and again proved that he has become a national musical institution whose glory neither time nor custom can dim in any degree.

Another Success at the Lexington

Leopold Godowsky and Max Rosen were the soloists at the second Sunday evening concert at the Lexington Theater, September 26. There was a very large audience present although not as large as on the opening evening, and again enthusiasm knew no bounds. Few knew, until after the concert, that the delay in starting was due to a collision of the taxi in which the pianist was riding. Mr. Godowsky arrived, however, badly shaken up but uninjured.

The program opened with the César Franck A major sonata, played by Mr. Godowsky and Mr. Rosen. The two great artists thrilled the listeners with their artistry, although at times the piano was too loud. The applause was deafening and both men were obliged to bow many times in acknowledgment.

Mr. Godowsky offered two groups of solos, all performed in his usual masterful fashion. The first was a

Chopin group: impromptu in A flat, F minor nocturne, posthumous waltz in D flat (concert version by Godowsky) and C sharp minor scherzo; to these he added two encores, one a Chopin waltz. The second group was made up of "Faith in Spring" (Schubert-Liszt), "On Wings of Song" (Mendelssohn-Liszt), "At the Spring" (Liszt), polonaise, No. 2, in E major (Liszt); again he added extra numbers.

Mr. Rosen contributed the Saint-Saëns B minor concerto and a group—"The Lark" (Glinka-Auer), "Wien-erich" (Godowsky), "Valse" (Godowsky), and "Habenera" (Sarasate). Although the hour was very late, most of the audience stayed until the very end, refusing to leave until the violinist, too, had added encores.

Little can be said of these two great artists that has not already been published. They are both master technicians and skilled virtuosos. Mr. Appelbaum, head of the Musical Bureau of America, Inc., is again to be congratulated upon the success of his novel series of concerts.

Busoni Called to Berlin

Ferruccio Busoni has been appointed by the Prussian Minister of Education as head of a Master Class in composition at the State Academy of Arts (formerly Royal Meisterschule), with which the Hochschule für Musik is affiliated. He has accepted and his return to Berlin, where his apartment has been kept intact for him all through the war, is expected in a few days. A great reception is planned for the returning artist. The other

heads of master classes in composition are Hans Pfitzner (recently appointed) and Prof. Georg Schumann. Franz Schreker, as head of the Hochschule, will also teach composition to advanced students.

Busoni's return to Berlin in an official capacity has long been rumored, but the demand that he teach piano as well as composition has said to have delayed the negotiations. Busoni is determined to be regarded as a composer and nothing else.

CESAR SAERCHINGER.

Dr Fery Lulek Back From Europe

Dr. Fery Lulek, the eminent baritone and vocal pedagogue, who has been spending his summer vacation in Europe, has returned to New York and reopened his West End avenue studios, where large classes are already enrolled.

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Honored—Notes

Los Angeles, Cal., September 15, 1920.—Adolf Tandler, conductor of the Los Angeles Symphony Orchestra, promises many interesting things in the way of famous soloists and musical novelties for the current season. Among the novelties are Scriabine's "Prometheus," Rachmaninoff's "The Isle of the Dead," John Alden Carpenter's "Adventures of a Perambulator" suite, D'Indy's "Istar," Henry Hadley's overture to "Othello," Kallinkoff's first symphony, Hugo Wolf's "Italian Serenade," Prokofiev's new piano concerto, to be played by the composer; Debussy's "Iberia," Chadwick's "Tam o' Shanter," Cesar Franck's "Les Djinns," Bloch's "Trois Poemes Juives," and Moussorgsky's "Une Nuit sur le Mont Chauve." Julia Claussen, Paul Althouse, Alice Gentle, Laurence Leonard and Kathleen Parlow will make two appearances with the orchestra, and Mr. Tandler has engaged various former members of the symphony orchestras in Boston, New York, Minneapolis, Chicago, Detroit and Philadelphia to supplement his already fine organization. There will be twelve symphony events during the season on Friday afternoons and twelve popular concerts on Saturday evenings, with a Pasadena series of eight concerts. Arrangements have been made for a group of Sunday evening concerts at the Ambassador Auditorium and a gala concert will be presented at the opening of the new hotel.

PHILHARMONIC TO HAVE WEEK-END RESORT.

The members of the Philharmonic Orchestra are back from beaches and mountain camps and a little party of

Philharmonic people have leased ground near Topanga Canon to be used as a permanent week-end resort. Among those who will enjoy this retreat are the William Edson Strowbides, Sylvain Noacks, R. D. Shepherd, G. L. Smiths, (Mrs. Smith is the secretary of the orchestra) Mildred Marsh and Olga Steeb.

ROTHWELL ADDS TO PHILHARMONIC SOCIETY LIBRARY.

Among the recent purchases of Walter Henry Rothwell which will enrich the Philharmonic library are Sibelius' "King Christian" suite, Rimsky-Korsakoff's overture, "La Grande Paque Russe," Bizet's "Roma" overture, Wasilensko's "The Garden of Death," and some of the less known compositions by Liadow, Delius and the moderns. These interesting novelties are the result of Mr. Rothwell's search for new material while in New York.

ELLEN BEACH YAW MARRIED.

The wedding of Ellen Beach Yaw, the noted California singer, to Frederic Cannon, pianist, was an event of much interest to the musical world, particularly to this part of it, which claims the singer as "our own Ellen." "California Lark" and various other endearing terms have been bestowed upon this artist, for she is beloved for her lovely character and personal charm, as well as for her vocal attainments, and many sincere wishes attend her union with the man of her choice.

MME. LARKCOM HONORED.

Mme. Agnes J. Larkcom, professor of singing in the Royal Academy, London, who has been sojourning for a few weeks in Los Angeles, has been finding herself not unknown to local musicians. Last week she was the guest of honor at an informal tea at the home of Tinnie Winston. Today, September 15, Mrs. L. J. Selby is giving a tea in her honor and many of the representative musicians are asked to meet the distinguished visitor.

CLIFFORD LOTT RETURNS FROM OHIO.

Clifford Lott has returned from a delightful visit to his old home in Columbus, Ohio, and had the pleasure of journeying westward with Percy Rector Stephens, with whom he coached during his stay in San Francisco. Mr.

Lott was signally honored by being invited to sing at the festival of the Bohemian Club.

GERTRUDE ROSS HOSTESS FOR MARY GOWANS.

Gertrude Ross was hostess at her home Sunday afternoon to a large company of musicians and friends of Mary Gowans, contralto, whose marriage will be solemnized this month. Miss Gowans has sung all season with the Mission Play and she is also soloist at the Westlake Presbyterian Church and the Ninth Street Synagogue. Many good wishes will follow this delightful singer to her new home, for her friends are legion.

AXEL SIMONSEN WINS HIGH PRAISE.

Axel Simonsen, cellist, who has been playing with the Saslavsky Chamber Music Series on a summer tour, has won high praise by his scholarly work from the Denver critics. An article in the Denver Times spoke of him as the "shining light" of the evening, and added further that "many were the opportunities for this artist to show his ability and he made the best of every one. Such beautiful moments he afforded!"

DOMINANT CLUB HOLDS FIRST MEETING.

The first meeting of the Dominant Club for this season was held at the Ebell Club House, with the new president, Mrs. Catherine Shank, wearing her fresh honors with great charm.

Mildred March, concert pianist, who has spent the summer in Los Angeles, had delightful successes in San Francisco recently playing at two private musicales, one at the home of Mrs. Hart, and the other at the residence of Richard Tobin. Mrs. Marsh's recent composition, "Nanette," will be played at Grauman's Theater next Monday evening.

ZOELLNERS TO HAVE BUSY WINTER.

The members of the Zoellner Quartet, that beloved group of artists of whom Los Angeles is inordinately proud because they have their home here, have returned from their Eastern tour and have already outlined their plans for a busy winter. In addition to their series of concerts which will be given here in the Ebell Club Auditorium, they

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will also present a series of programs in Pasadena under the patronage of the Tuesday Musical Club and at Hollywood under the auspices of the Woman's Club.

NOTES.

Francis Stuart, voice teacher of New York, was the guest recently of Dr. and Mrs. Lionel Viereen.

Jode Anderson, pianist, was married a short time ago to Joy McKie, a prominent musician of Minneapolis.

Raymond Harmon, tenor, left on September 12 for New York, giving concerts in Chicago and Detroit en route.

Abbie Norton Jamieson is off for a visit in Honolulu. Prior to her departure Mrs. Jamieson gave a delightfully informal program-*tea* at her hospital home honoring Harriet Marriotte, vocalist and reader. Raymond Harmon's beautiful voice was heard in several of Charles Ferry's charming songs, the composer at the piano, and also in a song by Mrs. Jamieson. Earl Meeker, baritone, sang extremely well, and Mr. Ferry gave two of his piano compositions. Mrs. Jamieson's arduous labors as State President of the Music Teachers' Association entitle her to the restful trip in store for her.

Anna Sproutte had great success in two San Francisco concerts and received flattering notices from the Northern papers.

J. W.

SAN FRANCISCOANS START ACTIVE SEASON

Mme. Kalova Star of Heller Concert—Two Soloists With Coletti Orchestra—Elaborate Preparations for Literary Tea—French Theater Opens November 19—E. S. O. to Give Pre-Season Popular Concert—Lemare Heard in 160th Organ Recital—Moiseiwitsch Coming in Oppenheimer Course—Seat Sale Progressing for Scotti Opera—Notes

San Francisco, Cal., September 13, 1920.—Lizetta Kalova, Russian violinist, was the feature of Herman Heller's twenty-sixth Sunday morning concert at the California. She presented the difficult violin concerto by Tchaikowsky, displaying an incisive technic and a warm and resonant tone. Her program was well representative of the modern Russian school music, in which she has evinced superiority. The orchestra program conducted by Heller also comes in for special mention, the numbers being Razigade's "Cortege Carnavalesque," Ziehrer's "In Balm Nights," "Titania," by Huo, and "Melpomene," by Chadwick. C. Sharp Minor, the new organist, gave a delightful conception of Rubinstein's "Kammenoi Ostrow."

TWO SOLOISTS WITH COLETTI'S ORCHESTRA.

In addition to an interesting program presented by Giovanni Coletti and his orchestra at the Sunday morning concert at the Rialto Theater yesterday, there were two soloists. Irma Falvey rendered the barcarolle from the "Tales of Hoffman," while the tenor solo, Rodolfo's Song, from Puccini's "La Boheme," by Armando Jannuzzi, was a success. The orchestra program included works by Schubert, Gillet, Bizet, Verdi and Wagner.

ELABORATE PREPARATIONS FOR LITERARY TEA.

The first literary tea of the new club season will be given today, September 13, in the California Club House. Mary Carr Moore (Mrs. Arthur DuClos) will be the honor guest. Excerpts from her opera, "Narcissa," and "The Flaming Arrow," will be given on this occasion. Mrs. Edward Everett Bruner, president of the Pacific Musical Society, will be the vocalist of the day. Preparations for an elaborate musical program have been carried on for several weeks, resulting in unusual numbers with local artists contributing.

The literary tea will initiate a plan which the chairman has cherished for a long time—exchange of courtesies between the great musical and literary organizations of the city.

Mrs. Bruner, whose leadership as head of the San Francisco Musical Club has brought prestige to local circles, will sing a group of four songs.

FRENCH THEATER OPENS NOVEMBER 19.

At the moment when Andre Ferrier was about to reap the harvest of so many efforts the great war broke out, and during four years and a half his artistic activities were lost to San Francisco. Seconded by his charming wife, Jeanne Gustin-Ferrier, winner of the first prize at the Conservatory of Paris, Mr. Ferrier has since the armistice resumed his artistic activities here. Mme. Ferrier was able to keep alive the Theater Francais in San Francisco during the war; it is due to her that the French Theater did not cease to exist.

Ferrier has secured the large Pasmore studio at 1470 Washington street (corner of Hyde). Workmen are now enlarging it into a very attractive and artistically decorated theater which will easily seat 150 people, and a stage large enough to present French plays with all their proper accessories is also in course of construction. Ferrier has christened his new and dainty home "The Little Corner of France." The French Theater will open on Friday, November 19, and plays will be given every Friday thereafter.

E. S. O. TO GIVE PRE-SEASON POPULAR CONCERT.

So many requests have been received by the Musical Association for additional concerts by the Exposition Symphony Orchestra that the Board of Governors have decided to reverse the usual procedure and give a special pre-season popular concert in the great hall on Saturday evening, October 2.

The selections have been made with so wide a range that all tastes in music will be satisfied. Foremost among the items of the musical feast will be two movements from Tchaikowsky's "Pathetique" symphony and the massive overture to Wagner's "Die Meistersingers." Two of the orchestra's popular soloists, Louis Persinger and Horace Britt, will be given opportunities to display their artistry. Persinger has been assigned the violin solo in the prelude to Saint-Saens' "Le Deluge," and Britt will play "Kol Nidrei." Among the lighter numbers will be a charming waltz from the Strauss opera, "The Bat," and two of

Mendelssohn's Songs Without Words, orchestrated by Guiraud: the "Spring Song" and the "Spinning Song."

LEMARE HEARD IN 160TH ORGAN RECITAL.

A special program of his own transcriptions of famous compositions was given by Edwin H. Lemare, official city organist, at his 160th recital in the Exposition Auditorium. Lemare played his new paraphrase of a familiar melody, "My Old Kentucky Home," and also "Pomp and Circumstance," Elgar; Torch Dance from Henry VIII dances, and Angel Scene from "Hänsel and Gretel," Humperdinck; "Songs My Mother Taught Me," Dvorak, and "Danse Macabre," Saint-Saens.

MOISEWITSCH COMING IN OPPENHEIMER COURSE.

Benno Moiseiwitsch is in Australia, where he is dividing musical attention with John McCormack. The New York Evening Sun said of him that "he can do utterly anything he wants to do on the piano. He is magnificently fearless and, even to the sophisticated hearer, amazing." The young Russian pianist will be the first artist the coming season to appear in concert under Selby C. Oppenheimer's management, and will give two recitals in Scottish Rite Hall on Thursday evening, October 14, and Sunday afternoon, October 17.

SEAT SALE PROGRESSING FOR SCOTTI OPERA.

Frank W. Healy, under whose local direction the Scotti Grand Opera Company will appear at the Exposition Auditorium for the week commencing Monday, October 4, with matinees Saturday and Sunday, reports that the sale of tickets is progressing satisfactorily.

NOTES.

The San Francisco Musical Club, of which Mrs. Edward Everett Bruner is the president, will hold its first meeting September 16 at Native Sons' Hall. Mary A. Martin will be club hostess.

The California Club honored Mary Carr Moore recently by an exposition of her music compositions, the affair following the outline of the literary section which seeks to exploit California talent. Mrs. Moore conducted the chorals, which were sung by the choral section of the San Francisco Musical Club, and solos were sung by Mrs. Edward E. Bruner, president of the latter club, and by Ethel Johnson. Mrs. A. W. Scott, newly elected president of the California Club, and Mrs. W. H. Wilson, chairman of the section, presided.

The Alcazar held the most brilliant audience of its career when a benefit for the French library fund was given under the auspices of the Ligue Nationale Francaise. In addition to the amusing comedy, "39 East," presented

by the Alcazar players, delightful interludes were presented by Mrs. Uda Waldrop, the well known lyric soprano, in a group of French songs, accompanied by her husband, and Andre Ferrier and Josephine Tapie presented two charming scenes from Moliere's comedy, "L'Ecole des Femmes." The history of the French library was briefly discussed by Colonel George Cadwalader.

At the annual reception of the Players' Club, William H. Craine appeared in George Ade's one-act comedy, "The Mayor and the Manicure." Others in the cast were William H. Crane, William Hanley, Florence Duffy and Marie Louise Myers. Clay M. Greene delivered an introductory address and told some of the stories for which he is noted. William S. Rainey, the young star of the organization, contributed several tenor solos, showing that he is a vocalist as well as an actor. Edna Horan, Beatriz Michelena, Ione Pastori, Louis Steiger and Estrellita also participated in the program.

A series of twelve free lectures on the symphonies that are to be conducted under the auspices of the San Francisco public library will be given in the assembly rooms of the library at the Civic Center. Each will be at 3:45 p. m., the hour being set to accommodate school teacher patrons. With one exception the lecture is on the afternoon preceding a concert evening. Dates for the events are: October 1, 15 and 29; November 12 and 26; December 10 and 30; January 7 and 21; February 4 and 18; March 4. Talks on the symphony programs will be given by Victor Blondeau, Ray C. B. Brown, George B. Edwards, Redfern Mason, Henry Pasmore and Ashley Pettis. The lectures will be illustrated by the following pianists: Suzanne Pasmore-Brooks, Ada Clement, George B. Edwards, George McManus, Frank Moss and Ashley Pettis. C. R.

Letz Teaches Privately

Owing to the large activities of the Letz Quartet and demand for his services as private teacher, Hans Letz resigned from the faculty of the Institute of Musical Art last spring. He will restrict his teaching to a limited number of earnest students, beginning in November.

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CHICAGO SEASON A BIT SLOW IN OPENING

Columbia School Catalogue Proves of Value—Coming Recitals

Chicago, Ill., September 25, 1920.—With the concert to be given in Orchestra Hall on Monday evening, October 4, by the Artists' Trio, the Central Concert Company opens its Chicago series of eight concerts to be given during the season. The Artists' Trio, as is well known, is made up of Grace Wagner, soprano; Carolina Lazzari, contralto, and Renato Zanelli, baritone, with Frank LaForge, composer-pianist, at the piano.

THE COLUMBIA SCHOOL'S CATALOGUE.

Among the Chicago music schools now in the foreground is the Columbia School of Music, which has, in the past few years, made such rapid strides in its progress as to make it one of the best of American musical educational institutions. Each year has been a period of almost phenomenal growth which has required many additions to the faculty and a steadily increasing demand for more teaching space. The school is now established in its own spacious home in the Ohio Building with an excellent equipment designed especially for its use. The new catalogue, just at hand, is indicative of the school's progress and expansion, containing, as it does, the names of many well known artists and instructors, such as Clare Osborne Reed, founder and director of the school; Walter Spry, and Ottokar Malek (who has joined the faculty this season in the piano department; George Nelson Holt and Louise St. John Westervelt, who head the vocal department; Ludwig Becker, who heads the violin department and is conductor of the Columbia School Orchestra; and many others. A special feature of the work of the school is the Choral Study Class and Women's Chorus, which meets weekly under the direction of Miss Westervelt, whose wide experience as a choral director makes this an unusual opportunity for students to become familiar with this branch of musical literature. The opportunity to join the chorus is open to students of all departments of the school who may pass the requirements of the director. There is also an orchestra conducting course, which also contains unusual opportunities. Owing to the increasing demand for the work of the Columbia School in distant parts of the city and suburbs, Director Reed has established a number of branch schools for the benefit of those who are unable to attend the regular downtown school. There are at present some fifteen branches in Chicago and suburbs. The catalogue is well gotten up and contains much of value and interest to students.

MARIE LIGHTHALL TO GIVE CHICAGO RECITAL.

Among the first recitals of the season will be that of Marie Lighthall, the gifted Chicago soprano, who will be

heard in Kimball Hall on Tuesday evening, October 12, under the management of Miller, Resseguie and Kanberg. Miss Lighthall is an artist with many successes to her credit. Recently she appeared with the American Operatic Company at the I. L. C. convention in Waterloo (Ia.), scoring heavily with her solos, especially the aria from "Romeo and Juliet" and the "Caro Nome" aria from "Rigoletto." The soprano was engaged to open the cinema season at Orchestra Hall early in the summer and was so well liked that she has been especially engaged to sing the last two weeks, winning her listeners' hearty approval with the charm of her song and personality. This week she sang Vanderpool's "Neath the Autumn Moon" and "In an Old Fashioned Town"—the latter in costume.

EDNA RICHOLSON SOLLITT TO PRESENT SERIES.

Edna Richolson Sollitt has arranged a series of three recitals to be given in Kimball Hall on Tuesday evening, beginning November 23. Leopold Godowsky will open these series, Reinhold Warlich and Mrs. Sollitt, pianist, will present the second on December 14, and Josef Lhevinne closes with a recital on January 11, his first Chicago appearance this season.

M. WITMARK'S CONCERT DEPARTMENT HEAD HERE.

Invitations were sent out this week by M. Witmark & Sons to meet Nannine V. Joseph, head of this firm's concert department, on Tuesday afternoon, September 21, at its studio in Lyon & Healy Building.

JEANNETTE COX.

Ruth St. Denis Dancers in San Diego

"The talented Ruth St. Denis Concert Dancers opened a three day engagement at the Spreckels Theater, and if novelty of presentation, effective scenery and gorgeous even though filmy costumes and terpsichorean talent are any criterions, the production will break all records for attendance.

"Ensemble numbers visualizing the works of Beethoven, Schumann, Chopin, Grieg, Brahms and other composers were delightfully danced, and sprightly members of the company gave evidence of thorough training in interpretive dancing. Charming free from all ostentation, they perform with natural effortless movement unobstructed by superfluous wardrobe. Ellis Rhodes, concert tenor, was well received in a cycle of songs, rendered in excellent voice and visualized by Claire Niles. High praise should be given to the splendid work of Everett Olive, pianist, who played the accompaniment for the dancers throughout the entire performance.

"Gorgeous stage settings enhanced by exquisite lighting effects and costumes which were a delight to the eye helped to make the performance an enjoyable one. Both music lovers and the devotees of terpsichorean art attested their satisfaction by repeated applause."

So said the San Diego (Cal.) Union of the Ruth St. Denis Concert Dancers, who will open their winter tour in Tulsa, Okla., after playing a few more engagements in the Far West. They are to play Wichita, Kan.; Dayton and Canton, Ohio, the last week in November, and then come East, playing in and about New York during the month of December, going South for January and February, and later to Michigan and Wisconsin.

Hugo Boucek has the exclusive management of these dancers, and June Hamilton, personal representative of Ruth St. Denis, is managing director of the company, traveling with them.

Mischa Violin to Give Benefit Recital

On Sunday evening, October 3, Mischa Violin, the Russian violinist, will give a recital at Carnegie Hall, the entire proceeds to be donated to the dependents of the victims of the Wall street explosion. His program is as follows: Sonata, Nardini-David; E minor concerto, Mendelssohn; prelude, violin alone, Bach; Slavonic dance, No. 2, Dvorak-Kreisler; "Moto Perpetuo," Paganini; "Faust" fantasia, Wieniawski. Josef Adler will be the accompanist.

First Meeting of American Music Optimists

The first open meeting and concert of the American Music Optimists, Mana-Zucca founder and president, will take place on Thursday evening, October 14, at 8:15 o'clock, at the home of Mrs. Millie Hambur, 930 Park avenue.

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MARTHA ROGERS.

A pupil of Mrs. Frederic H. Snyder, who has been in St. Paul studying all summer with her teacher, but who recently returned to Fulton, Mo., to take charge of the vocal department of the William Woods College for girls. Miss Rogers was most successful there last year and has been engaged for another year. After a summer season of from seventy-five to eighty lessons a week, Mrs. Snyder has returned to New York and will reopen her studios on October 1. She brought several very talented pupils with her to the metropolis. (Photo by Wiebner.)

Military Funeral Services for Violinist

On September 24, at the Albert Brothers' Funeral Chapel in Harlem, military funeral services were held for Richard E. Zindell, the young Brooklyn violinist, who died on October 31, 1918, in Base Hospital 7, France, of wounds received while serving as stretcher bearer in the Argonne Forest.

Metropolitan Quartet Off on Tour

Frances Alda, Carolina Lazzari, Charles Hackett and Renato Zanelli, all of the Metropolitan Opera House with Seneca Pierce, pianist, left Sunday afternoon for a concert tour, under the management of Charles L. Wagner. The first engagement is a private concert in the Coliseum of St. Louis on Tuesday evening.

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LOUIS H. MUDGETT ARRANGES ATTRACTIVE CONCERTS FOR COMING SEASON IN BOSTON

Series Opens October 3 with Schumann-Heink as Soloist—Closing Week of Fall "Pops"

Boston, Mass., September 26, 1920.—The preliminary announcement of Sunday afternoon concerts to be given at Symphony Hall under the expert and altogether satisfactory management of Louis H. Mudgett indicates that there is rich and well-varied fare in prospect for the music lovers of Boston and "Suburbia." The concerts will take place as usual at half past three from the first Sunday in October to the last Sunday in April, and the annual offering comprises four oratorios by the Handel and Haydn Society, two concerts by the Symphony Orchestra for the benefit of its Pension Fund, and the rest divided between well known singers, pianists and violinists—by no means omitting mention of a joint recital by Bauer, Casals and Thibaud.

The series opens October 3 with a recital by Mme. Ernestine Schumann-Heink, the very popular contralto, in a program which happily includes a group of songs from Schubert. The following Sunday brings E. Robert Schmitz, the poetic French pianist, and Reinald Werrenrath, baritone, for a joint recital in the afternoon, and Tom Burke, the new Irish tenor, who will make his debut appearance in the evening. Other singers to be heard this year are Amelita Galli-Curci, Alma Gluck, Louise Homer and her daughter, Frieda Hempel, Luisa Tetrazzini, Titta Ruffo, Edward Johnson and Josef Rosenblatt. Of the famous pianists to be heard during the season are Serge Rachmaninoff, Josef

Hofmann and Benno Moiseiwitsch. Among the celebrated violinists are Efrem Zimbalist, Jan Kubelik and Eugene Ysaye.

Other afternoons and evenings of the week will contribute to the musical feast which Mr. Mudgett has planned, ever responsive to the public's demands—and needs. Three orchestras will be heard: the Chicago Symphony under Stock, the Toscanini aggregation, and the Cleveland Symphony under Sokoloff. The Harvard Glee Club will be heard in three concerts of choral music under the highly skilled leadership of Dr. Archibald T. Davison, with Frieda Hempel, Albert Spalding and Fritz Kreisler as assisting artists. Mr. Kreisler will also be heard at two or three Saturday matinees, and Geraldine Farrar will return to be idolized by her faithful Boston public. On Tuesday evening, October 12, Charles Hackett will make his first local appearance as a singer since the days when he learned how in Arthur J. Hubbard's studio. Finally, devotees of æsthetic dancing will have their opportunity via Pavlova and her company, and the Duncan Dancers, with a possibility that Fokine and Fokina will also be seen here for the first time.

The soloists thus far engaged for the oratorio concerts are Inez Barbour, Nevada Van der Veer, Morgan Kingston, Clarence Whitehill, Marie Rappold, Lambert Murphy, Royal Dadmun, Florence Hinkle, Merle Alcock, Reinald Werrenrath, Edward Johnson, Caroline Hudson-Alexander, Louise Homer and Orville Harrold.

CLOSING WEEK OF FALL "POPS."

On account of the necessity for adequately rehearsing the reorganized band of Symphony musicians, the first fall "Pops" season had to be curtailed after the concert last Saturday evening.

Thursday, "Request Night," and Friday, "Williams Night," were the biggest events of the short but brilliant season.

J. C.

American Organists Install New Officers

A ceremonial session and installation of the newly elected officers of the American Guild of Organists was held at headquarters, 29 Vesey street (a Trinity Church building), September 23, which proved of vast interest. It was Warden Baier's idea to call such a gathering, the officers bringing their gowns, and walking in between two lines of members of the Guild. Demarest's fantasia for piano and organ opened the program, played in arrangement for two pianos, the executants being Oscar F. Comstock, general secretary, and Moritz E. Schwartz, assistant organist of Trinity church. The melodious work was played with much snap, calling from composer Demarest his sincere thanks. Warden Baier then made a few remarks, declaring it was his belief that something like this meeting should occur, that officers should be installed in dignified manner. "In a year the Guild will be twenty-five years old; it now has 400 members at New York headquarters, and some sixty are present this night," said Warden Baier.

Among his plans he counts on visiting the various Chapters. "I have already made a beginning," said he. "I visited Albany and instituted a new Chapter there with twenty-two charter members. In Utica I found the Chapter not flourishing, owing to certain conditions, and the same in Rochester. We talked things over and I am certain there will be new life in both Chapters. Buffalo has a very live Chapter of forty members, with \$275 in the treasury, and 1,500 tickets sold for Courbois's coming recital. So, let us wake up and put new life into headquarters." This was received with prolonged applause. The installation of officers then followed, each pledging allegiance to the Guild, including Mr. Baier as Warden, Mr. Comstock as secretary and Mr. Martin as treasurer. A male quartet directed by Organist Schwartz (he sang in it) chanted several times with good unity, and the members of the Council rose and swore allegiance and faithfulness. Chairman of the Examination Committee Hedden then presented the successful candidates of highest standing—Lillian Fowler, Roxana Love, Theodore A. Taferner (blind) and H. N. Siewer—who were duly applauded. He read a report on the last examination, held in New York City, showing that six had passed the Fellowship and nineteen the Associateship. Certificates have been mailed to all. Then Rev. Dr. Manning, Chaplain of the Guild, asked that he be allowed to make a few remarks. The coming quarter-Centennial seemed to him of such importance, he would suggest a great public musical celebration, to call attention of the New York church-going world to this organization. Proper measures should be taken to signalize the occasion, and Dr. Manning offered to help in every way possible, to emphasize the thought of the sacredness of the work of the organist. This was received with tremendous applause. A set of three waltzes by Kirchner for two pianos was then played by Messrs. Schwartz and Comstock, and following the benediction by Rev. Dr. Manning the gathering adjourned to the large upper dining room where a generous collation was served.

The entire affair was most dignified and successful, and places the American Guild of Organists on a new plane, for all of which thanks are due to Warden Baier and his coadjutors.

Sudden Death of Michel Kasanoff

Minneapolis, Minn., September 26, 1920.—Michel Kasanoff, assistant conductor, solo viola and orchestra manager of the Minneapolis Symphony Orchestra, died here today very suddenly with acute stomach trouble and complications. He was active right up to the day (September 20) on which the orchestra left for the trip to Western and Northwestern Canada and the Pacific Coast on which it is now engaged. News of his death reached the orchestra at Calgary, Canada, and was a tremendous shock to all. Kasanoff had been with the orchestra since April, 1919, and his services were highly valued by Conductor Emil Oberhoffer and the Orchestra Association. His death is greatly mourned by all who knew him.

C. F.

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Believe me,

Yours very truly,

(Signed)

BENNO MOISEIWITSCH.



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space is responsible for any delay. The letters are answered seriatim.

CHARLES WAKEFIELD CADMAN.

"Please give me a little data about Charles Wakefield Cadman. Where was he born, when, where located now, his best work, did he reach success at once? This will be much appreciated, for though I know his works, many of them, and something about him, I find since being asked to give a little talk concerning him, that I have little definite data. The American Encyclopedia of Music is silent about him, and three well known musical magazines fail to disclose anything, only references to him."

Charles Wakefield Cadman was born in Johnstown, Pa., December 24, 1891, son of William C. and Carrie (Wakefield) Cadman, great-grandson of Samuel Wakefield, D.D., LL.D. who was the builder of the first pipe organ west of the Alleghenies. He studied music with private teachers in Pittsburgh, Pa., 1899-1909. He was organist of the East Liberty Presbyterian Church and Male Chorus in Pittsburgh.

Since 1909 he has appeared in every part of America and in London and Paris, in Indian recitals. He gives illustrated recitals on Indian lore with Princess Tsianina Redfeather, Cherokee and Creek Indian mezzo-soprano. His first published music consisted of ballads and teaching pieces for children, 1904; later he became interested in Indian music and folklore. In 1909 he visited the Omaha Indian reservation with Francis La Flesche, son of Chief Estemaza, and procured photograph records of songs and flute pieces.

He has composed the Indian three-act opera, "The Land of Misty Water," and the opera "Shanewis" (The Robin Woman) which was produced at the Metropolitan Opera House, New York, 1918; four American Indian songs (including "Land of the Sky-Blue Waters"), "From Wiganam and Tepees," "Sayonara" (Japanese song cycle), "Three Songs to Odysseus," "Idylls of the South Sea," "Birds of Flame," numerous songs and ballads and part songs for male, female and mixed voices; trio in B major for violin, cello and piano; piano sonata in A major; many instructive piano pieces (first to fifth grades); "The Vision of Sir Launfal," for male voices, piano and organ, and "The Morning of the Year," song cycle for mixed quartet and piano, and other vocal works.

Mr. Cadman was music critic of the "Pittsburgh Dispatch" for several years, chairman of the Congress of Encouragement of American Music (festival in Los Angeles, 1915), member of the advisory council, Promotion of Grand Opera in English, also the Society of American Indians, Theosophical Society of Adyar and London (American section); Honorary member, National Federation of Musical Clubs; Musicians' Club, Los Angeles; Cadman Choral Club, Franklin, Pa. He is likewise a member of the Musicians' Club of New York and the California Press Club. At present he is living in Los Angeles, California.

LEGINSKA'S CORRECT AGE.

Recently a letter was received by the Information Bureau asking for the ages of a number of well known musicians. In answering this, the year of Leginska's birth was given as 1883, thus adding four years to the talented pianist's age. Leginska was born at Hull, England, in 1887, this date having the value of being official. Now, will all the Biographical Dictionaries and Musical Directories please sit up and take notice! One thing that can be said is, that whatever her age, she does not look it, which must be a great comfort.

GETTING A HEARING.

"Will you kindly give me some information as to how I can get a hearing from some opera company? I am a tenor." The usual way of obtaining a hearing when applying for position in an opera company is to go to the city where the headquarters of the company are located and apply to the manager for a hearing. If the company is to sing in your city, it might be possible for you to arrange to be heard there, but that is just a chance. You of course realize that the majority of the opera companies have all their arrangements made for the coming season, many of them having already opened for the winter. A good tenor is, however, usually a voice for which there is a great demand.

IRISH SONGS.

"Would it be possible for you to give me the names of old Irish folk songs that have the real Irish spirit; also songs of Ireland of the present day, as I am looking for matter in composing Irish songs and would greatly appreciate any information in regard to the same?"

The Oliver Ditson Co., of Boston, publishes a large number of collections of Irish songs. These can be obtained of Charles H. Ditson Co., 8 East 34th Street, New York. "Moore's Irish Melodies," "One Hundred Folk Songs of All Nations," by Granville Bantock; "Sixty Irish Songs," by William Arms Fisher, and "Songs of Ireland," should enable you to obtain a good idea of the past and present Irish music. As you are so near New York, why not call at Ditson's on Thirty-fourth street and look over the collections, thus being able to select the material most useful to yourself.

A LIBRETTIST.

"Will you kindly tell me something about William Cary Duncan? I was told that he is a librettist and has written the lyrics for a great many musical comedies, and I want to know if you can tell me the names of the musical comedies in which his lyrics are."

Up to the present time the Information Bureau has not found out what Mr. Duncan has done. Many people are on their vacation. It is possible that in another week or so when more of the musical comedy people are in town, the information can be obtained.

ALL THE ALMAS.

"I see by the MUSICAL COURIER, August 26th that some one asked if Alma Clayburgh was Alma Gluck before she was married. May I ask if that gifted young artist Alma Simpson was either Alma Gluck or Alma Clayburgh before she was married?" An "all roads lead to Rome," so all Almas seem to lead to Alma Gluck. Alma is certainly a very pretty name and whether obtained in baptism or by the "necessity" of art, an excellent one for a

professional; easy to pronounce and remember, with a well rounded sound. But each Alma has her own individuality, evidenced by Gluck, Clayburgh and Simpson.

LEVITZKI.

"I would be much pleased if you would answer a few questions about Mischa Levitzki as I am much interested in his playing and character. Please let me know where he was at the time of his most serious study and how long he studied and with what teacher."

Young Levitzki was first a pupil of A. Michailowski in Warsaw, 1905-6. He was born in 1898 so began his studies at a very early age. He came to New York where he studied at the Institute of Musical Art, 1907-11. From 1911-15 he was a pupil at irregular intervals of E. von Dohnanyi at the Hochschule, Berlin, winning the Mendelssohn prize. He played in public at Antwerp in 1906, but he really began his career in 1912, playing in Antwerp and Brussels.

A CONTRALTO VOICE.

"Being a reader of the MUSICAL COURIER, which valuable paper I receive each week, I would like to ask what name would you give to a female voice, the lowest tone of which is D in the bass clef, and the highest tone G in the treble clef? Will you kindly name a few solos suitable for said voice, to be used in church and in concert work."

The voice is contralto. The selection of suitable solos would depend largely upon whether the voice is a trained one. There are many contralto solos from the oratorios, and in nearly all the sacred songs used in church work you would find that there are arrangements for both high and low voice. For the concert stage contralto solos from the well known operas would probably be required, as well as a large repertoire of songs, these also being published for both soprano and contralto. Your local music dealer would undoubtedly supply you with music "on approval" so that you could determine what best suited your voice.

BOOKS FOR STUDY.

"What book, or books, on vocal instruction could you recommend for use in study at home, without the aid of a vocal teacher?"

The Information Bureau has always felt that it was most difficult to learn to sing from a book; not always do the same words

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mean the same thing to different people and it requires the personal explanation of a teacher to convey the meaning, and to correct the mistakes likely to arise.

Have you ever seen the Oscar Saenger records, especially adapted for home study? They were made for the Victrola a year or two ago. A singing teacher informed the writer that they were valuable, showing both the wrong and right way of singing. Many of the books that have been written are also valuable especially if used in connection with lessons from a teacher. Even only a few lessons, as few even as one a month, would be of greater help in starting than any book; after learning some of the fundamental requisites, books then might be more practical and your teacher would know what you required to continue the method commenced with her.

ADDRESS WANTED.

"If you could aid me in getting in touch with Robert F. Skilling, you would be doing us both a great favor. Mr. Skilling is the composer of 'Mystic Rose' and 'Mystic Maid' which have been recently produced, mostly in the west."

The Information Bureau has failed to obtain the address of Mr. Skilling, and would be greatly obliged if any one would send it in.

CONSERVATORIES.

"I am a subscriber to your magazine and would appreciate it very much if you would give me the following information. Is there any school in New York which takes the place of the conservatories in Europe, in that they give vocal lessons and also give in the same school, piano, languages, dramatics and

the necessary side lessons which go with them? If there is, can you tell me what the fees would be per term?" There are a large number of such conservatories in New York City. Your address has been sent to several and you will receive circulars with full particulars.

POPULAR SONGS.

"I have some popular songs which I wish to submit to some publishing company, and as I have never done anything of the sort before, I am rather ignorant of the procedure. I thought you might give me some information. Is it necessary to secure a copyright before the manuscript is submitted? I shall be grateful for any information you can give me."

It is just as well to have your songs copyrighted, but it is not absolutely necessary. All you have to do is to send the manuscript to any of the leading music publishers and your songs will be returned to you if found unsuitable for the special needs of the publisher. There are so many firms now who are glad to have popular songs that you should have no difficulty in disposing of them, if they are "good." You will notice the names of many publishers in the MUSICAL COURIER to whom to apply, special songs of their publishing being mentioned frequently. The John Church Co., is near your home town. There are also music publishers in Chicago, and many in New York City. If you have your package of music registered, it is less likely to be lost.

CARUSO IN "AIDA."

"In order to settle a little friendly dispute, will you kindly advise me how many times Caruso has sung in 'Aida' the last season, and, if possible, how many times the previous season?"

Caruso did not sing in "Aida" during the season of 1919-1920. In 1919 he sang a full performance on February 12 and on April 17, the Nile scene, which was given as a part of a triple bill.

LYCEUM OR CHURCH WORK.

"I am a reader of the MUSICAL COURIER and would greatly appreciate it if you would advise me on the following: I have been a vocal student under a very efficient teacher for four years; have appeared in recitals with great success, and it is my ambition to further my studies in New York, but my funds are insufficient and I am seeking an opportunity to sing—would prefer lyceum or church work. Could you advise me if such opportunities are available?"

You should write to some of the agents who make a specialty of the kind of work you require. Charlotte Babcock, Carnegie Hall, is one of them, while for lyceum work there is the R-dpath Bureau, 1400 Broadway.

Maier and Pattison in Seven Boston Concerts

The old saying about a prophet in his own country seems to be refuted in the case of Guy Maier and Lee Pattison. Although neither one is a real Bostonian, they both attended the New England Conservatory before studying abroad, and since their return have looked on Boston as their professional home. Despite this act they are popular there, as is evidenced by the announcement that they will either together or individually appear in that city seven times during the coming season. On October 30 they will give one of their two piano recitals and on November 9 Mr. Pattison plays alone, to be followed on the 27th by Mr. Maier in one of his programs for children. On January 23 and 24 they will be the soloists with the Boston Symphony Orchestra, and on Sunday evening, January 23, they give the program in the Anita Davis-Chase series of musicales. Mr. Pattison is scheduled for a second recital on February 26. And the end is not yet, according to other inquiries received by their manager, Daniel Mayer.

Letz Quartet to Have New Cellist

Hans Letz, the leader and founder of the Letz Quartet, has cabled his manager, Daniel Mayer, that he has engaged Lewis Shuk, cellist, to take the place of Gerald Maas, who resigned last spring. Mr. Shuk is a native of Jugo-Slovakia and he was a student in Berlin at the same time as Mischa Levitzki. He has been soloist with the Czech Philharmonic, Berlin Bluthner and Berlin Philharmonic orchestras, and has played in recital in Budapest, Constantinople and Sofia. In addition to his appearances with the quartet he will be available for recital engagements, and his manager, Daniel Mayer, has already booked him for a joint recital with Josephine Lucchese in Bridgeport, Conn., on October 13. He and Mr. Letz will sail for this side on September 25.

D'Alvarez to Tour Pacific Coast

Daniel Mayer announces that Marguerite d'Alvarez, the Peruvian contralto who sang last season with the Chicago Opera, and who will devote the coming year to concerts and recitals, will make her first tour of the Pacific Coast from California to British Columbia next April. The latest engagement booked for this tour is with the Fresno Male Chorus, of Fresno, Cal., on April 27, during the "Raisin Festival," a red letter time in the Fresno calendar. She will also give recitals in San Francisco, Los Angeles, Portland, Seattle and Vancouver, returning by way of Western Canada in May, after which she will sail to spend the late spring in London where she is a great favorite with concertgoers.

Buhlig Recital October 9

Richard Buhlig, pianist, gives his only New York recital prior to his extensive western tour at Aeolian Hall on Saturday afternoon, October 9.

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ACROSS THE COUNTRY

Albany, N. Y., September 15, 1920.—T. Frederick H. Candlyn, organist and master of choristers of St. Paul's Church, was elected dean of the Albany Chapter of the American Guild of Organists at an organization meeting held in St. Paul's parish house. Other officers of the newly founded society are: Sub-dean, Florence Jubb; secretary, Russell Carter; treasurer, James McLaughlin, Jr.; registrar, Harriet Dwight, Coxsackie. Members of the executive board are: Elmer A. Tidmarsh, Glens Falls; Joseph D. Brodeur, Harry Alan Russell, Esther Dunn Keneston and Dr. Harold W. Thompson, all of Albany, and Daniel Crough, Schenectady. The speaker was Dr. Victor Baier, of New York, warden of the American Guild of Organists.

Albany's musical season promises to be a busy one, the Monday Musical Club, Mendelssohn Club, Albany Music Teachers' Association, Harmony Club, Crescendo Club and other societies planning attractive programs to begin in October.

Dr. Frank Sill Rogers is expected home from Europe soon. He passed some time with Arthur Shattuck, the well known composer-pianist.

The Albany Maennerchor gave a festival recently with a pleasing program.

Florence Loftus, of Yonkers, has been the house guest of Esther D. Keneston for a few days. A number of events were given for Miss Loftus, who will visit friends in Utica and Oswego before returning home. She has just completed a special music course at Columbia.

Musical folk have returned to town for the winter from forest, lake and stream. Mr. and Mrs. Newton Russell Cass and Mr. and Mrs. Harry B. Weatherwax are home from Hotel Champlain, Bluff Point, where they passed some time. Esther Dunn Keneston is back from the Adirondacks and Lydia F. Stevens has resumed her activities after passing the summer in the Helderbergs. William L. Widdemer will begin his duties soon as organist and music director of the First Reformed Church, Schenectady.

Athens, Ohio, September 13, 1920.—Florence Hawkins has returned to her duties as teacher in the vocal department of Ohio University. This is Miss Hawkins' second year at the university, where her excellent work has won for her much favor. She is a graduate pupil of Lino Mattioli, of the Cincinnati College of Music. Another pupil of this excellent teacher has been added to the faculty of the university this year in the person of Mary Henderson. In addition to her work at the university, Miss Hawkins is soprano soloist at St. Paul's Episcopal Church, Columbus, Ohio, where she is coaching with Cecil Fanning when he is in the city.

Atlantic City, N. J., September 13, 1920.—The Had-don Hall Trio, Henry Gryhler, director, was heard in a delightful program, September 8.

The program offered by the Chalfonte Trio, September 7, attracted a large and appreciative audience of music lovers, who were well rewarded. The entire program was well done. Joseph Martinelli, director and cellist; Antonio Colla, violinist, and Camillo Martinelli, pianist, demonstrated their ability as artists.

The musicians of the Leman Symphony Orchestra were entertained by J. W. F. Leman at a stag party, September 8, this being the third annual event of this kind extended by Mr. Leman to his loyal men, who expressed their appreciation and high esteem by presenting Mr. Leman with a diamond ring, while James Louis Howell and Enrico Aresoni, the two popular soloists that have been heard with the Leman Orchestra throughout the entire summer season, presented Mr. Leman with a handsome gold chain. Conductor Leman, taken by surprise, in a few appropriate remarks thanked the gentlemen.

A request program was offered by the Hotel Ambassador Artist Ensemble, Henri J. Van Praag, director, Sunday evening, September 12. Mae E. Jackson, lyric soprano, was the soloist.

Ruth Lloyd Kinney, contralto, is heard at the morning and evening concerts with Capt. Patrick Conway, in the Arcade on the Steel Pier. Her selections are enjoyed by the large audiences that come to hear her. Mrs. Kinney has made many warm friends. She has a good voice and fine personality and her return to the Pier, with Conway, is an indication of her popularity as a vocal soloist.

Augusta, Ga., September 17, 1920.—The studio of Henry P. Cross was the scene on Wednesday evening of a charming song recital by Anita Sanford, assisted by Robert Irwin, pianist. Miss Sanford's accompaniments were played by Mr. Cross in his usual highly artistic manner. Mr. Cross

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and Mr. Irwin also presented some numbers for two pianos which revealed brilliancy of technic and beauty of interpretation.

Senor Jose Andonegui, who has for many years been a leading member of Augusta's prominent musicians, leaves this week to take up work with his recently organized artist classes in Richmond, Va. A violinist of virtuoso attainments, a musician of broad education, a deep student, a man of fine culture, an artist of the highest order, and a citizen always ready to lend time and talent to measures of constructive community progress, his departure means a distinct loss to Augusta.

Boston, Mass.—(See letter on another page.)

Burlington, Vt., September 18, 1920.—"Jappyland," a Japanese operetta, was successfully given September 17 and 18, for the benefit of the Cathedral High School. In it appeared some of the best known local singers, including Isabelle Young, Thelma Spear, Esther O'Neil, Agnes Dooley, Edward Morin, Harry Gallup, H. T. Millington, and a chorus of two hundred. The production netted a big sum for the benefit of the school.

Creators' Grand Opera Company is to appear at the Strong Theater on Saturday, September 25, en route to Montreal. The company also plays two days in Rutland at The Playhouse.

The Community Choral Union has organized for the year with the following officers: President, the Rev. C. C. Adams; vice-president, Harry Ford; secretary-treasurer, A. E. Tryon; chairman of executive committee, Mrs. George I. Forbes. Mrs. Florence Wood Russell is the director, and the Choral Union is preparing Dudley Buck's "The Legend of Don Munio" for performance in December. It will also give one other concert later this season.

Mrs. Elizabeth Bradish, soprano, who has been spending the summer here with her mother, Mrs. M. P. Burritt, has returned to New York City for the winter.

Canton, Ohio, September 14, 1920.—The famous Denishawn concert dancers made their initial Canton appearance at the Lyceum Theater on Labor Day afternoon before a capacity house. The same artistry that marks the big productions of Ruth St. Denis and Ted Shawn is apparent in this offering designed especially for the vaudeville stage.

Prof. Frederick Lewis Bach, head of the Conservatory of Music at Heidelberg University, Tiffin, Ohio, and

Oswald F. Blake, Jr., instructor in voice, gave a joint concert of sacred music at the Trinity Reformed church here Sunday evening, September 12. Professor Bach received his training as an organist both in America and Europe. Mr. Blake joined the Heidelberg faculty this year, coming from special study in Philadelphia.

The MacDowell Club, one of Canton's musical organizations, has arranged its music program for the coming season. The first number on the program will be given within the next month.

A large audience attended the recital given Friday evening, September 10, by the piano pupils of Ella Geidinger at the Christian church, North Canton.

The Canton Ladies' Chorus will resume rehearsals early next month. Sarah Lavin is director. Several concerts for the winter have been announced.

Music under the direction of County Chorister Harriet Porter was featured at the fortieth annual convention of the Stark County W. C. T. U., held here last week. Added music features were a whistling solo by Kathryn Siemund and a violin solo by Esther McGuire.

Chicago, Ill.—(See letter on another page.)

Cincinnati, Ohio, September 13, 1920.—Indications are that the coming season for the Cincinnati Symphony Orchestra will be the most brilliant in its history. The annual announcement will be out soon. Emery Auditorium, where the symphony concerts are given, has been renovated in a most complete way, and the stage has been rebuilt so that a new circular platform will be ready for the orchestra, which is a decided advantage.

Sousa's Band will be heard here at Music Hall on October 15.

Tecla Vigna has reopened her studio in the Odd Fellows' Temple. She recently returned from a European trip.

The first appearance of Percy Grainger, the Australian pianist, in this city, will be on October 14, at Emery Auditorium, in a special concert.

Mrs. Andrew M. Smith, who graduated some time ago from the College of Music, has been appointed head of the music department of the Baptist Missionary Training School, Louisville, Ky. After her graduation she took a post-graduate course at the College of Music, later studied with Sidney Durst, and was afterwards awarded a Fellow-

(Continued on Page 44)

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ship Degree in the American Guild of Organists. She will reside during the winter months at Louisville.

Grace G. Gardner, who has opened her studio at the Burnet House, will deliver her first lecture of the season early in November before the Norwood Musical Club.

Led by Curtis Williams, a blind community singer, 5,000 school children gave their first annual "sing," the first of its kind in this city, at Burnet Woods, on Sunday afternoon, September 12. It was held under the auspices of the Cincinnati Community Service and the Board of Park Commissioners. Preceding the "sing" a concert was given by Trinity Orchestra of sixty-five pieces under the direction of George R. Myers.

Los Angeles, Cal.—(See "Music on the Pacific Slope.")

Oakland, Ca.—(See "Music on the Pacific Slope.")

San Francisco, Cal.—(See "Music on the Pacific Slope.")

Spiering's Impression of Germany Today

Theodore Spiering, who returned last week from a summer spent in Germany, dropped in to see the MUSICAL COURIER and to tell of some of the impressions he picked up there. His principal object in visiting Germany was to see that the fund which he was instrumental in raising in New York last winter for needy German musicians and their families was put in the right hands for distribution. The venerable Franz Ries, of Ries and Ecler, the publishers, of Berlin, now seventy-four years old, will have charge of the work.

Mr. Spiering says that the high cost of printing and of concert giving is working rather to the benefit of the public, which is spared the debuts of many impossible amateurs, although in a few instances, of course, really worthy aspirants are also hindered from appearing. There seems to be the same wide reaction in music in Berlin as there is from other characteristic features of the old, ultra-conservative regime. The Hochschule für Musik, formerly a stronghold of conservatism, is now to be directed by Franz Schrecker, the modernist, with such men as Busoni at the head of master classes.

At Munich he witnessed "The Ring" under Muck and saw a performance of Hans Pfitzner's much talked of "Palestrina," the first act of which lasts two hours. It is very serious, if uninspired, music—what the Germans, who quite like that sort of thing, call "sincere." The Munich performances as regards artists and ensemble are quite up to pre-war standards. A visit to Jena gave him a chance to call upon Professor Eucken, the well known philosopher, who has been in America as exchange professor. Professor Eucken was as optimistic as to Germany's future as another townsman of Jena, Diederichs, the book publisher, was pessimistic. The latter said that there apparently had been a book buyers' voluntary strike in Germany, beginning some four months ago, and that his business was at a standstill—which, after all, is the standard by which many men judge the condition of their country.

The little Sondershausen Orchestra, an excellent organization but listing only forty-five musicians at the present moment, is still going on under Professor Corbach, although now that the princely support of M. 120,000 per year is no more, it may have to end its activities. Think of it—only \$30,000 per year to support a first class symphony orchestra!

At Ludwigshafen there is a newly organized Pfälzischer Landesorchester, under the leadership of Boehe. Mr. Spiering, who has resumed his work in his New York studio, sailed home from Hamburg. While there he saw several performances of opera. The Hamburg Stadttheater, incidentally, loses less money than any other of the large German opera houses. Egon Pollack, formerly of the Chicago Opera, is the artistic director there and requested Mr. Spiering to convey his remembrances to his many friends in the Windy City.

SAN CARLO OPERA

(Continued from page 12.)

Miss Gentle, in the role of the old gypsy, won a fine personal success. Vocally she was most satisfactory and she invested her lines with tonal richness and depth of feeling, while histrionically she could not have been improved upon. Mr. Balfester's claim to success came through his beautiful singing of his part. He possesses one of the finest baritone voices the writer has heard in a long time. Both he and Miss Gentle are worthy additions to the operatic forces. Miss Freeman and Mr. Agostini contributed commendably to the general impression of a well rounded out performance. Pietro De Biasi as Ferrando was also very good. Cesare Sodero conducted.

OBITUARY**Etelka Gerster**

Report comes from Bologna (Italy) of the death there in August of Etelka Gerster. Hers is a name better known to the last generation of operagoers than to the present. She was born at Kaschau, Hungary, on June 16, 1857, studied at Vienna with Marchesi when that famous teacher was at the Vienna Academy and made her debut at Venice as Gilda in "Rigoletto" on January 8, 1876. She met with immediate success and between that date and her retirement in the early nineties, appeared throughout Europe and made three tours in the United States. She had a beautiful voice and was a skillful singer of coloratura. In 1896 she opened a school for singing at Berlin. Her husband's name was Gardini.

Carl Kebart

Carl Kebart, organist of the Church of St. Mary, Queen of the Angels, Brooklyn, died on September 23 at the Williamsburg Hospital, after falling out of a window of the schoolroom of the church a few hours before.

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Aborn Opera School Announces

Scholarship Winners

Milton Aborn, director of the Milton Aborn School of Operatic Training, has rendered his decision in regard to the scholarship which was offered for the present school year. Applications were received from all parts of this country, many coming from a distance to sing in the different auditions. The contestants were finally eliminated until they reached twenty-five, and they were given a second audition and all eliminated excepting two. The two contestants were nearly on a par as to voice and general operatic ability. Mr. Aborn was loath to give one the decision over the other, and after much thought decided that, inasmuch as they were nearly equal vocally, he felt

sorbed considerable opera at the Metropolitan Opera House, where he regularly occupies a gallery seat. Nils Ericson is a native of Gothenburg, Sweden, and came to this country at the age of eight years. He received his musical education in America and has had considerable experience in concerts. He is the soloist of the First Bap-



NILS ERICSON,
Baritone.

tist Church of Montclair, N. J. Mr. Aborn feels that he has a rare find in these two young men and will give them every advantage offered by his school, expecting in due course to present them publicly in opera.

National Symphony Engages Mana-Zucca

Mana-Zucca, composer and pianist, has been engaged for two appearances in her dual capacity during the coming

season with the National Symphony Orchestra. With Artur Bodanzky as conductor and with Mana-Zucca as soloist, the orchestra will play her first piano concerto at a concert in the Yonkers Artist Series before the end of the year. The same principals and the same number will be a feature of a program which the orchestra will give later on a Sunday evening at the Hippodrome.

Namara and Fitzu for Sunday Concerts

Anna Fitzu and Marguerite Namara have been added to the group of artists engaged for the series of Sunday night concerts at the Lexington Theater, under the auspices of the Musical Bureau of America.

Josef Waldman to Give Debut Recital

On Sunday afternoon, October 10, Josef Waldman, violinist, will give his first New York recital at Aeolian Hall. An interesting program has been arranged. Josef Adler will be the accompanist.

NOTICE

To all members, present and past, of the NEW YORK STATE MUSIC TEACHERS' ASSOCIATION. There has been a Special General Meeting called for Tuesday, Oct. 5th, 810 Carnegie Hall, New York City, at 8:15 o'clock, for the purpose of discussing and recommending amendments for reorganization. Every member is urged to be present.

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it best for both to participate in the scholarships. The successful winners were Frederick Duff, tenor, and Nils Ericson, baritone. Mr. Duff is a native of Buzin, Roumania, and came to this country at the age of eighteen. His father is a cantor in one of the synagogues of Roumania. Mr. Duff has a naturally placed voice and has ab-

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Mary E. Breckisen, 354 Irving Street, Toledo, Ohio.
Mrs. Oscar E. Busby, 233 No. Ewing Avenue, Dallas, Texas;
Houston, Texas, November 10; Dallas, Texas, January 12.
Mrs. Jean Warren Carrick, 977 East Madison Street, Portland, Ore., August 15.
N. Beth Davis, Whitman Conservatory of Music, Walla Walla, Wash.
Adda C. Eddy, 136 W. Sandusky St., Bellefontaine, Ohio, Nov. 9.
Beatrice S. Eikel, Kidd-Key College, Sherman, Texas.
Jeanette Curry Fuller, Rochester, New York.
Cara Matthews Garrett, Bay City, Texas.
Normal Class, August 25.
Elizabeth Hasemeier, 41 So. 21st Street, Richmond, Ind.
Winona Hill, 75 Sprague Avenue, Bellevue P. O., Pittsburgh, Pa., November 1 and March 15.
Maud Ellen Littlefield, Kansas City Conservatory of Music, Kansas City, Mo. Sept., Tulsa, Okla.; Oct., Independence, Kan.; Nov. Phillips Univ. Enid, Okla.; Jan and Feb., 1921, Kansas City, Mo.

Mrs. Julius Albert Jahn, Dallas Academy of Music, Dallas, Texas.
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Virginia Ryan, 1115 Washington Street, Waco, Texas, October 1, 1920, and February, 1921.
Laura Jones Rawlinson, 354 Everett Street, Portland, Ore.
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Stella Huffmeyer Seymour, 1219 Garden Street, San Antonio, Texas.
Una Clayton Talbot, 3068 Washington Blvd., Indianapolis, Ind.
Isabel M. Tone, 469 Grand View Street, Los Angeles, Cal.
Mrs. H. R. Watson, 124 East 11th St., Oklahoma City, Okla.
October 15, Oklahoma City, Okla.
Anna W. Whitlock, 1100 Hurley Avenue, Fort Worth, Texas.
Clara Sabin Winter, 410 No. Main Street, Yates Center, Kan.
Mattie D. Willis, Classes New York, Carnegie Hall, Room 915, September 14 and June 6; Waco, Texas, November 15 and February 7.

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From Concert Halls to Battlefields**With Reinald Werrenrath**

Reinald Werrenrath recently returned from a flying trip abroad, having sung two concerts in Queen's Hall, London, and one in Paris at the home of Mr. Schoelkopf, the secretary of the American Embassy.

"It was a splendid trip, all except the complications at Quarantine," said Mr. Werrenrath. He had just come from the deck of the tender which brought 200 fortunate first class passengers from the S. S. Olympic, detained forty-eight hours at Quarantine on account of insufficient medical examination at the time of embarkation at Cherbourg.

"Yes, I'm glad to be home, even if I have waited ten hours to get up the river. No matter how fine other people and other countries are, you can't help but get a thrill



Photo by Bain News Service

REINALD WERRENATH

On the White Star Dock, No. 59, New York—and home—is on the other side of the door and he hesitates only long enough to please the photographer.

when you sight home shores and the statue of Liberty with a 'punk stick' in her hand. I was born a Yank, and, by George, I'm going to stay a Yank through and through all the rest of my life," laughed the baritone. "Please don't quote me as being dissatisfied with my vacation and the people 'over there,' for I loved every minute of it, particularly the time spent in London, where I could speak my own language. But one naturally has an extra thump around the heart when he gets back to home and mother, and I must admit I am no different from the rest.

"I don't want to talk too much about my musical reception. I prefer having you take the daily English prints instead of my word. Suffice it to say that there is a strong feeling of friendship for American artists and a very keen appreciation for their art, but—it must be good, of the very highest standard. Critical judgment is backed by a very profound knowledge, and the gentlemen of the English press do not hesitate to damn with faint praise, and more often, praise with faint damns, anything even slightly inartistic. The singer with cheap, showy effects, or one who takes liberties with the composer, is quickly called to task. Another requirement, much commented on, is the necessity for clear enunciation as well as diction, particularly in foreign languages."

"How are conditions abroad generally?" Mr. Werrenrath was asked.

"Rather a wholesale question, but I think I know what you mean. Well, all of Europe is overcrowded with people who are merely morbidly curious. With so many extras to feed and provide transportation for, it is difficult for the foreign nations to get back to a pre-war state. Everything in France is very expensive for the Frenchman and remarkably cheap for the American because of the rate of exchange. There is a scarcity of all kinds of metal. Almost all of the French money is paper, even one franc and fifty centime pieces. In the stores and restaurants one gets change in little square packages which contain postage stamps, marked one, two, or three francs. The train service is still far from normal, and there are other things to be adjusted, the telephone and telegraph service as well.

"The most interesting part of the trip was spent in touring through the northern part of France, which I did with my friends, Peggy Wood, who has been so successful this season in 'Buddies'; her aunt, Miss Wood; Alexander Woolcott, dramatic critic of the New York Times, and Lambert Murphy. We motored to various places of interest, beginning with Meaux and Pierrefond. At Pierrefond we visited a very interesting old chateau and spent the night at the Hotel des Ruines, starting early the next morning for an inspection of the battlefronts and nearby small villages—at least what was left of them. We started out for Soissons, going on to Veaux. From there we pro-

ceeded to Chateau Thierry and then on to Belleau Wood, covering many points of interest en route.

"The spirit of the people in the little, dilapidated villages is the most remarkable thing I have ever encountered. Their fortitude and cheerfulness is most pathetic because they are working out a seemingly hopeless situation. Suddenly you feel a big lump in your throat and you swallow with great difficulty while listening to some dear, bent old woman, who tells you that it isn't necessary to move to some rebuilt town, for 'there are a few stones left and we still have hands to do the work.' All the peasants and working classes have been urged to start life anew in a nearby village, which by some miracle had escaped the bombardment of the 'German war lords,' but these faithful French lovers of the soil prefer to remain on their own shell-torn ground. They do not mind work or privation, for they are rebuilding their own and any sacrifice is worth while.

"The scenes are too pathetic to talk about. Everything is intensified by the dreary effort of cheerful renovation. The ruins are no longer glorified with uniforms or war maneuvers. The frenzied strain of battle has been replaced with a newborn calm, more trying at times, though very different. The cemeteries and the poppy fields, whose opium blossoms help to spread a peaceful sleep to the wonderful men who died for us, are pathetic monuments to all eternity. Their silent stories give the traveler what no printed page can ever convey. Therefore, let us pass on, and realize that no matter what has happened since 1914, the spirit of the French is ever glorious, looking upward toward a new France materially and spiritually. I came away from what was left of the great struggle with wonder in my heart, a venerable sympathy and admiration for that staunch little nation that fought so gloriously—and with a few mementoes, among them pressed poppies from the Fields of Flanders."

G. J.

Granberry Piano School In Fifteenth Season

Monday, September 27, marked the beginning of the fifteenth season of the Granberry Piano School, located at Carnegie Hall, New York, and at the Pouch Gallery, Brooklyn. George Folsom Granberry is the efficient director, and associated with him on the faculty are Dr. Nicholas J. Elsenheimer, Glenn C. Clement, Annie G. Hodgson, Marion Mount, Anna Zemke Turner, Helen Jalkut and Mrs. C. M. Caire, secretary. Ensemble and sight playing, harmony, counterpoint and composition, musical analysis, lectures on masters of piano composition, master works of oratorio and opera—these are but a few of the subjects included in the courses offered at the Granberry Piano School.

Enrollment Large at Cincinnati Conservatory

At the formal opening reception of the Cincinnati Conservatory of Music, the entire faculty greeted the big, new student body. Registration for the year is so large and so much heavier than last year that the Conservatory has been forced to secure quarters outside of the conservatory proper for many of the students. Preparations have been made for one of the busiest seasons in the history of the school.

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GOTHAM GOSSIP

Ernst Weilenman, the young Swiss pupil of Busoni and other distinguished masters, gave an introductory piano recital at the New York Swiss Club (Aldine club rooms), September 22. A very attentive audience listened to his playing which is full of vigor and variety. The polyphonic, melodious fugue by Hans Huber was particularly well performed, as was the slow movement in Schubert's little played sonata in A minor. That he has sentiment and feeling and knows how to express it was evident in works by Schumann and Liszt.

The roar of a ventilation apparatus as well as the tobacco-laden air, does not conduce to make this place enjoyable for musical events.

EDNA MINOR'S REFERENCES.

Edna Minor, who has studied with Edwin Grasse, prints a list of nine prominent people as references on her announcement card. They are Edwin Grasse, Olga Samaroff, Louis Elson, Gustav Saenger, Mesdames Charles V. Faile, William Borden, J. Leonard Corning, Mr. and Mrs. G. H. McKinley and Clara Gottschalk. Two notices from Saratoga and Troy show her success in recent public performances.

KREBS' ANTHEM "AMERICA" HEARD.

S. Walter Krebs, who is becoming well known as a composer of merit, would have been delighted to hear the performance of his patriotic anthem "America, We Live for Thee" at Sumerfield M. E. Church, Port Chester, September 19. The occasion was the dedication of a memorial tablet in honor of the members of the church and congregation who answered our country's call for service in the world war, sixty-two names appearing on the tablet. The solo was sung by Kenneth E. Taylor, whose name appears on the tablet. The vigor of the work, its excellent harmony and the enthusiasm put into its singing made it memorable. In the choir sat two other men whose names are on the tablet, namely Allie Fafley and Harold G. Gregg, tenors.

FLORENCE McDONOUGH AND C. B. RACE SING SOLOS.

Florence McDonough, contralto, artist pupil of Sergei Klibansky, sang John Prindle Scott's "Depart From Me" at a suburban church, September 19. The beauty of her voice, with its deep expressiveness, made this number notable. "Consider and Hear Me" (Wooler) was sung at this same service by C. B. Race, who, like Miss McDonough, also comes from Albany. He has a voice of much power, and sings with style and distinct enunciation. Members of this congregation who heard him a year ago were pleased to greet him again.

AIDA TRUMPET TRIO PLAY.

The Aida Trumpet Trio was specially engaged at a patriotic service in Port Chester M. E. Church, September 19. The three young ladies, gowned in churchly vestments, played works by Curschmann, Rubinstein, and a hymn, all as solo numbers. Most expressive was their playing of Rubinstein's "Rest Wanderer, Rest," although they attained a splendid climax in the same composer's "Romance." The church was full, and prominent citizens congratulated the trumpeters after the service.

ETHEL WATSON USHER OPENS STUDIO.

Ethel Watson Usher, coach and accompanist, announces the opening of her studio, October 1, 1920, at 299 Lexington avenue, corner 37th street, New York City.

JEAN VAN BOMMEL TO RESUME.

Jean Van Bommel, the Hollandish baritone and teacher, has been in his native country during the summer, sending friends notable picture postcards from The Hague, Rotterdam, Amsterdam, and more recently from London. He expects to be at his studio in Carnegie Hall in a fortnight.

HARRY HORSFALL BUYS HOUSE.

Harry Horsfall, organist and musical director of the Presbyterian church, 105th street and Amsterdam avenue, has resumed his duties, which also include coaching and appearing as piano soloist and accompanist at the Elizabeth K. Patterson studios. He has bought a suburban home.

STATE TEACHERS TO MEET OCTOBER 5.

Past and present members of the New York State Music Teachers' Association are urgently asked to attend an adjourned meeting, to take place next Tuesday evening, October 5, at 810 Carnegie Hall. This is for the purpose of discussing amendments to the constitution. Frederick H. Haywood and S. Lewis Elmer are president and secretary-treasurer respectively.

Kreisler Discovered Piatro's Violin

Mishel Piatro, one of the great violinists of the Leopold Auer school, is indebted to Fritz Kreisler for his violin. It is a Gagliano and Mr. Piatro is playing on it at his American debut, which is to be at Carnegie Hall on Sunday afternoon, October 3.

Fritz Kreisler knew that Mishel Piatro was looking for a wonderful violin, and as these are rare, the search lasted for some time until Mr. Kreisler accidentally saw an exhibition of twelve violins, then traveling throughout Europe. He told Mr. Piatro that one of the violins was worth having. It was the famous Gagliano.

"Alexander Gagliano was the most talented pupil of Stradivarius," explained Mr. Piatro, discussing his instrument, "and I doubt if any instrument of that school has travelled as extensively as mine. For five years I have been touring the far East, changing from one hot climate to another. I have played in all parts of Europe and the tone and sonority remain unchanged. It is surely a record."

Althouse Opens Season in Cleveland

Paul Althouse returned to town last week, looking very fit and ready for the coming busy season, which opened in Cleveland, O., on September 29, when the tenor appeared at the convention of the American Legion of Honor. It was estimated that Mr. Althouse's audience numbered 100,000 persons. He is also booked for two appearances at the Worcester Festival on October 7-8. He will sing the "Beatitudes" and appear on the Artists' Night, with

Rosa Ponselle. Mr. Althouse has been engaged to sing with the Minneapolis Symphony Orchestra on November 18-19 in St. Paul and Minneapolis, with Oberhoffer conducting. As last season, his managers, Haensel and Jones, have booked Mr. Althouse for a very full season, which will carry him almost all over the country. He has been re-engaged again for the Metropolitan Opera.

Dr. Elsenheimer's Book to Be Revised

Dr. Elsenheimer's success as a teacher of piano is strongly emphasized by the announcement of two recitals to be given by the pupils of his class at the beginning of the season at the Granberry Piano School. Many students availed themselves of the opportunity to study under his guidance during the summer months so that he is able to arrange for each event a program of great variety to be rendered during October by the members of the class he taught at this well known school.



DR. N. J. EISENHEIMER,
Composer and pedagogue.

His activity, however, is not limited to teaching alone, but covers another field. He has finished a revised edition of his "Scale Climbing," a work of lasting and intrinsic value. The success of it was so pronounced that the first edition was sold out last spring.

The new edition will make its appearance during the coming season. It will be based on a much larger and more comprehensive foundation than the first one, and will be equally interesting for the conscientious student as well as for the progressive teacher. Many features of decided merit and practical usefulness have been added to the different chapters. It is safe to predict that the publication of the work in an enlarged form will meet with even greater success than the one which had emerged from the press in 1917.

Dilling Spending Month in Cooperstown

Mildred Dilling, the harpist, is passing the month of September at Pathfinder's Lodge, Cooperstown, N. Y., where she is teaching. On October 1, however, she will open her season with a concert at the Arché Club in Chicago, to be followed by other appearances in the middle west. On her return to New York, Miss Dilling will reopen her studios at 315 West 9th street. Her managers, Haensel and Jones, have booked an excellent season for the young harpist.

On Saturday evening, September 8, she appeared at the Lockport Festival on a special program with Carrie Jacobs Bond, Bessie Bown Ricker and Mr. Newmann, and scored a substantial success, being obliged to play double encores. Another recent concert in which the harpist took part was held in the ballroom of the Hotel Otisago, Cooperstown. Valerie Deucher, who gave songs in costume, and Doris Madden, pianist, were also on the program.

Artist Series Arranged for Kidd-Key College

On the evening of September 16, Harold A. Loring presented a lecture-recital on American Indian Music in the auditorium of Kidd-Key College, Sherman, Tex. Mr. Loring was ably assisted by Vida Booth, possessing a dramatic soprano voice of much range and power, who gave excellent interpretations of idealized Indian songs.

The Kidd-Key College and Conservatory of Music has planned an excellent artists course for this season. Among the artists to appear are: Anna Case, Julia Claussen, Harold Bauer, Albert Spalding, Eddy Brown and Percy Grainger.

Jacques Gordon Scores in Pittsfield Recital

On September 14 Jacques Gordon gave a violin recital at the Maplewood Hotel, Pittsfield, Mass., for the benefit of the Day Nursery. Assisted at the piano by Ulysses Buhler, he was heard in numbers by Handel, Bruch, Gardner, Cottenet, Burleigh, Schubert, Rimsky-Korsakoff and Kreisler.

In reviewing Mr. Gordon's playing, the critic of the Berkshire Eagle said in part: "Jacques Gordon, violinist of the Berkshire String Quartet, played to an overflowing and enthusiastic audience. Mr. Gordon, who ranks among the very fine violinists, quite surpassed all expectations. His beautiful, sympathetic tone with its genuine warmth of feeling and understanding is truly Kreisleresque."

Cleveland to Have \$5,000,000 Hall

Cleveland is to have a gigantic, new public hall, the cornerstone of which was recently laid. It is said that, when completed, the structure will be the largest of its kind in this country, if not in the world. An idea of its proportions can be gained from the statement that the building will cover two city blocks, that the roof area will be nearly three acres and its auditorium will have a seating capacity of 13,500. The total cost will be in the neighborhood of \$5,000,000.

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Tita Schipa Married

Tita Schipa, the popular young tenor of the Chicago Opera Association, who created such enthusiasm here last year, will soon return to America—but not alone! During the latter part of August, Mr. Schipa was married in his



TITA SCHIPA,
Tenor of the Chicago Opera.

native city of Lecce—a smiling, little town of the South of Italy—to a beautiful young French girl, Antoinette Michel.

A MUSICAL COURIER representative was informed by one of the tenor's friends that Mme. Schipa combines with her beauty, a rare, fine intellect and much personality. She is described as a little slip of a girl with a mass of blond hair, big blue eyes and considerable charm. "The kind of a creature born to make one forget the sordid things of life!" exclaimed this same friend.

Their little romance began in Monte Carlo, where Miss Michel had gone to recuperate from a severe attack of the influenza, during the epidemic. For weeks she had wavered between life and death in Paris and her escape from death was considered by physicians as somewhat of a miracle. When the doctor ordered his patient to the beautiful Monte Carlo, she went merely to gain her strength. For hours she used to sit out on the terrace of the hotel, pale and delicate looking, as though her recovery were in the hands of the sun and lovely surroundings. There she met young Schipa, who arrived to fill his annual engagement at the opera. They fell in love and their recent marriage was the culmination of the romance.

Eleanor Everest Freer an Original Composer and a Prominent Philanthropist

A composer of merit who devotes considerable time to philanthropy and is not a professional musician is a combination seldom found, yet in Chicago there is just such a person, and a woman at that—Eleanor Everest Freer. For a period of six years Mrs. Freer has devoted herself to war work and has been decorated with the "Medaille de la Reconnaissance," France, 1919, and the "Medaille de la Reine Elizabeth, Belgium, 1920, and whose efforts in behalf of others go unceasingly on. Witness the series of "Four Afternoons of Music," which this splendid woman has arranged to be given in Orchestra Hall Foyer on Mondays at 4 o'clock, November 15, 22 and 29 and December 6, the proceeds of which go for local and foreign philanthropy.

The programs will contain a first rendition in song of Elizabeth Browning's "Forty-four Sonnets from the Portuguese," which Mrs. Freer has set to music. Of these no less prominent an authority than Herman Devries wrote the following laudatory remarks in the Chicago Evening American of June 10, 1920:

BROWNING SONNETS.

Mrs. Freer's volume of "Sonnets from the Portuguese," a song cycle for medium voice, written to the famous poems by Elizabeth Barrett Browning, has just come to my notice, and although the talents of Mrs. Freer have been revealed to me ere this through the media of her songs, I had no idea of the breadth and variety of her creative vision.

The "Sonnets," forty-four of them, are a remarkable testimonial to the originality and fertility of the Freer idiom. Judging them without the dissecting analysis of the master of harmony and counterpoint, yet with the appreciation of the art lover, I dare to say that Mrs. Freer's "sonnets," for the most part, are the creme de la creme of musical culture. They are fine music, finely uttered by an idealist, whose sympathy with the delicate and exquisite spirit of Mrs. Browning's poems is breathed into each line with the sensitiveness of the true music-poet.

CATCHES SPIRIT.

At times Mrs. Freer's pen has written in the very essence of the Browning spirit. Can I be mistaken when I say that, for instance, the eighteenth sonnet, "I Never Gave a Lock of Hair Away to a Man," is conceived with a simplicity of outline yet with a sincerity and nobility of feeling that awakens genuine reverence? Take them at random, you will find beauty in each and every page. All are of unusual musical refinement and delicacy, such as only a woman can create.

LAUDED BY BISPHAM.

Public recognition of Mrs. Freer's superior talents will not be absent when these sonnets will be heard in the fall under important and worthy auspices. The cognoscenti know her and have pronounced her sonnets "the finest expression of feminine love-emotion since Schumann's 'Frauenliebe und Leben,'" the author of this opinion being David Bispham, for one. We hope Mrs. Freer will prove prophetic in her own country.

Mrs. Freer has set to music poems by the following formidable list of authors: Thomas Bailey Aldrich, Arnold, Palgrave, Tennyson, Felton, Elizabeth Barrett

Browning, Robert Browning, William Blake, William Brown of Tavistock, Horatius Bonar, Lawrence Binyon, Byron, Thomas Lovell Beddoes, Nicolas Breton, Thomas Edward Brown, Sarah Hamilton Birchall, Hester Bancroft, Bowrne-Anacron, Wilfrid Scawen Blunt, Willard Gerard Chapman, Richard Crashaw, Bliss Carman, Hartley Coleridge, John Donne, Austin Dobson, John Davidson, George Darley, Cornelius Everest, Agnes Greene Foster, Michael Field, Thomas Hood, Robert Herrick, Leigh Hunt, Anne Kemble, Lee Nichols, Charles Kingsley, Sidney Lanier, Richard Le Gallienne, Longfellow, Lang-Rufinas, Agnes Lee, Lee-Zamacois, Richard Monckton Milnes, Alice Meynell, Harriet Monroe, Moore-Anacron, William Morton Payne, Elia W. Peattie, Mathew Prior, Thomas Randolph, Christina Georgina Rossetti, Percy Bysshe

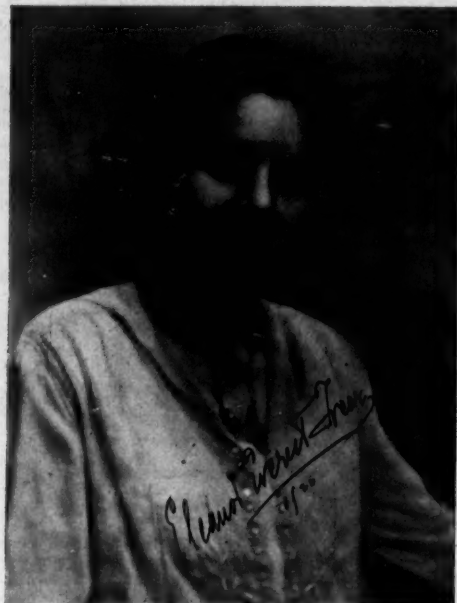


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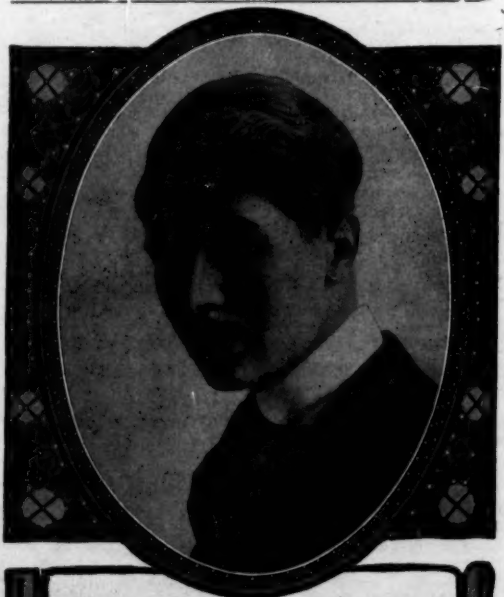
ELEANOR EVEREST FREER,
Composer and philanthropist.

Shelley, William Gilmore Simms, Duncan Campbell Scott, Charles Algernon Swinburne, Shakespeare, Sir John Suckling, Sappho, John Shaw, William Sharp, Frances Shaw, Arthur Symonds, Alfred Tennyson, Bayard Taylor, Howard Weeden, William Watson, Charles Wright, which have been published by the William A. Kaun, Willis, Clayton F. Summy and C. C. Church companies. Mrs. Freer's latest song, "I Fear Thy Kisses, Gentle Maiden," dedicated to Lucien Muratore, has recently been published by the Henry Lemoine Company, of Paris.

Mrs. Freer is among America's most eminent composers, and her songs and piano works are used widely by numerous well known artists. She is a woman of whom Chicago is justly proud.

Gabrilowitsch for Lexington Sunday Concerts

Ossip Gabrilowitsch, who returned last week from Europe, has been engaged as a guest star for the series of gala concerts each Sunday evening at the Lexington Theater.



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THE EXCEPTIONAL ACTING OF MARGARET ANGLIN.

Judging by the packed and enthusiastic audiences that attend the Frazee Theater, it will be some time before Miss Anglin will need a vehicle other than "The Bronze Woman" to exploit her superb dramatic gifts. There is a great similarity, unconscious without doubt, between this play from the French by Kistemaecher and the "Gioconda" of D'Annunzio, which was one of the favorite roles of Eleonora Duse. The writer truly believes that the wonderful Italian tragedienne never rose to greater heights of emotional despair in her delineations of the unhappy wife of the Italian sculptor than our own Margaret Anglin in her portrayal of the brokenhearted Vivian Hunt.

Miss Anglin is excellently supported by the entire cast and especially by the acting of John Holliday as Leonard Hunt, and Walter Connally as Patrick Griggs. Mary Fowler is beautiful and convincing, and even sympathetic, in the unsympathetic role of Sylvia Morton.

MUSICAL PROGRAMS AT PICTURE HOUSES.

The Strand Symphony Orchestra plays for its overture music from "The Girl of the Golden West" (Puccini). The Strand-Criterion Quartet returns and its number is "Dreaming Alone in the Twilight." Ralph H. Brigham and Herbert Sisson play organ solos. A tone prologue serves as an introduction to the feature film, "Nomads of the North."

The music program remains unchanged at the Criterion Theater, where "The Restless Sex" has begun its third week. Elgar's "Salut d'Amour" is played by the orchestra as the prelude under the direction of Victor Wagner and Drago Jovanovich, and is followed by "A Melody of Flowers," a series of flower studies in color accompanied by appropriate vocal and instrumental bits from the compositions of Ethelbert Nevin, Sir Arthur Sullivan, Edward MacDowell, Dave Stamper, Robert Schumann and Mellor-Gifford. The incidental score for the feature film has its thematic basis in Mr. Riesenfeld's "Marion Davies Waltz."

Hosmer's "Southern Rhapsody" is the overture played by the Rivoli orchestra, under the direction of Frederick Stahlberg and Joseph Littau. A special costume song number, reflecting the Civil War period in which the feature film is laid, is "In Crinoline Time," with Hallie Stiles, soprano; Georges Du Franne, tenor, and quartet. The production is by the New School of Opera and Ensemble. "Shadow Dance," with Paul Oscar and Vera Myers, is the dance feature of the program, and Prof. Firmin Swinnen plays Lebeau's "Marche Heroique" as the organ solo. The feature picture for the week is "Held by the Enemy."

The overture at the Rialto is Antonio Gomez's "Il Guarany," with Hugo Riesenfeld and Lion Vanderheim conducting. A group of Russian songs sung by members of the Russian Isba Company is another important feature of the musical program, introducing the native Russian melodies to Broadway audiences. Arthur Cerino, French horn virtuoso, plays Saint-Saens' "The Swan" as a solo, and John Priest plays Richard Wagner's "Waidwehen" on the organ. Douglas MacLean in "The Jailbird" is the Paramount feature for the week.

THIRD MONTH OF "GOOD TIMES."

Charles Dillingham's colossal pageant "Good Times" entered upon the third month of its joyous, record-making run at the Hippodrome this week. Classified as the most enjoyable, as well as the most pretentious spectacle ever produced at the big playhouse, the great cientele of the Hippodrome is being added to this season to a surprising extent. A new feature this coming week will be introduced in "The Valley of Dreams" scene, with its much-admired background painted by the Tarazona Brothers. It will be a musical number by R. H. Burnside and Raymond Hubbell, "Sunbeams" sung by Alice and Edna Nash, followed by an exquisite "Rainbow" ballet executed by Mlle. Natalie and the corps de ballet.

The Selwyns will open their new Times Square Theater this evening with Florence Reed as star in Edgar Selwyn's

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new play, "The Mirage." The occasion promises distinction from many angles, aside from the opening of this lovely new playhouse on 42nd street. "The Mirage" is the most serious message which Mr. Selwyn has ever offered to his public through the medium of the drama.

Earl Carroll's production, "The Lady of the Lamp" at the Republic Theater, is now in the seventh week of its run. This is proving a most unusual and interesting play, and it should enjoy a long stay.

"Enter Madame," which has been playing at the Garrick Theater to capacity audiences, will move up to the Fulton this week in order to accommodate the demand for seats. This play is considered one of the most successful offerings seen on Broadway in some time.

STRAND.

Estelle Carey, the charming young singer, who has entertained the large audiences at the Strand for the past



ESTELLE CAREY,
Soloist at the Strand Theater.

year, was again the soloist for the week. Her number was "My Hero," from "The Chocolate Soldier," which she sang in her usual brilliant style. The duet from "Cavalleria Rusticana" sung by Raoul Romito, tenor, and Margaret Marlboro, soprano, was cordially received and deserved the applause that was given it. The overture conducted by Carl Edouarde was made up of selections from "La Boheme," and Ralph Brigham, organist, played as his solo the ever popular "Finlandia" (Sibelius).

RIVOLI.

The offering last week by the New School of Opera and Ensemble was a quartet with Hallie Stiles, soprano, as soloist singing "Roses of Picardy." Georges Du Franne, tenor, sang with Miss Stiles in the last part of the number which added to its effectiveness. These offerings are always most artistically presented and, with the aid of picturesque set-

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Direction of Hugo Riesenfeld

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By Robert W. Chambers
With MARION DAVIES
Fourth Week

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B'way at
49th St.

BEBE DANIELS
in "You Can Never Tell"
RIVOLI ORCHESTRA.

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Times Sq.

MARY MILES MINTER
in "SWEET LAVENDER"
RIALTO ORCHESTRA.

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Week Beginning October 3rd

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Strand Orchestra, CARL EDOUARDE, Conducting

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AT THE says Chauncey Depew
THE "Good Times now at
the Hippodrome,"
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tings, make them in many instances the musical feature of the program. The overture conducted by Frederick Stahlberg, "Dance of the Hours" from "La Gioconda," started off with rather a labored tempi but finally in the last movement he brought his musicians up to a very splendid climax.

RIALTO.

The soloist for last week was Mary Fabian, soprano, singing the well known number "Down In the Forest" from "Cycle of Life," by Landon Ronald. Her voice has a charming quality and she sings artistically. Hugo Riesenfeld conducted the overture from "William Tell" with his usual skill and authority. When in doubt, play the Rossini music, for audiences like it and applaud heartily! The organ solo played by John Priest was "Kammenoi Ostrow" (Rubinstein).

MAY JOHNSON.

(For "Current New York Musical Attractions" see page 24.)

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REVIEWS AND NEW MUSIC

BOOKS

SMALL, MAYNARD &
COMPANY, BOSTON*"The Transit of Venus,"* by John Philip Sousa

Lieutenant Sousa, bandmaster, composer of world famous marches, comic operas, also sportsman, as well as author of "The Fifth String," "Pipetown Sandy" and "Through the Year with Sousa," seems to find additional time to pursue literary paths. The genial composer-bandmaster-dead-shot has surely been mingling with the Alimony Club, to judge by this novel, which has to do with six men, five of them payers of alimony, and a girl.

Young Stoneman is the son of a New York millionaire who pays devoted attention to a young woman whose "heavenly endowed" voice causes the separation of the father from the family that her gifts may be cultivated in Europe. Says the observing Sousa: "It is difficult to realize why father and mother should live apart in the middle age of their existence so that their daughter may make a success as a singer. Father butchered to make a prima-donna star, hermitized in the complexities of solitaire—an offering on the Altar of Art!" This girl was deep chested and ample of hip, excellent qualifications for a singer or swimmer. Stoneman gives a grand party in her honor, and Dad Stoneman arrives next day, is horrified at the size of the bill, \$7,080, and refuses to pay it. Argument ensues between them, in which the father convinces the son that the only way to avoid the mistakes brought about by matrimony is not to marry. . . . Stoneman says: "My father, when he vocalizes 'The Battle of Bunker Hill,' emits a rhythmic procession of squawks that would make a peacock die of envy." This young spender gives up his do-nothing life and attends to "biz," until in four years he has as many millions, and is "arrested" by Father Nature, who commands him to cease work, so he secures passage on his former yacht, the Southern Cross, now being fitted out for an astronomical expedition, to observe the transit of Venus. The author makes observations of his own regarding a home, saying the husband assumes the entire cast of keeping it on the map, although it may be shared by an obnoxious mother-in-law, an asthmatic aunt, a garrulous sister-in-law, a trombone-playing son, a piano-thumping daughter, to say nothing of an hysterical and nagging wife. At an inn, however, one may lose his love for pure melody by hearing the man at the next table "vocalizing" his consommé. The clubs all have their raison-d'être; the "Double Bass Violin Club" is subject to such sallies as "See de man wid de dog house." So that five men, all alimonists, got up a club, with this motto: "Woman, Nature's blunder. She could be heaven, but elects to be hell." They go to sea, with Barstair, a member of the club, "who, if he had been wounded, would probably have trailed more sawdust than blood." They all pretend to hate women, and are horrified when the captain tells them there is a woman on board, something strictly forbidden in the articles of shipping. This woman is the captain's niece, who has smuggled herself aboard to take the place of a relative who died suddenly, and who was to have been the astronomical scientist. It is voted, however, that she may remain until their arrival on the other side, when a man is to be engaged. The captain assures the five alimonists that she is a quiet, well behaved woman, engrossed in her studies and work, and she is duly introduced. . . . There stood a girl, not over twenty-two, beautiful in the poise of her head, the set of her shoulders, in the chestnut glint of her hair and the quiet gray of her eyes, in the loveliness of her complexion, her nose, her mouth, slender figure, dainty hands and feet . . . the six men stood poyeyed. Silence at the dinner. . . . Tales of women's faults are heard. Miranda, the young woman, mentions the ear-piercing quack-quack of the female decoy calling down from the air the food hunting duck, contrasting it with the almost inaudible quick-quick of the drake. (Observations showing Sousa the duck hunter!) The various men duly fall in love with Miranda, beg her company for walks on the deck, . . . all but Stoneman, who keeps shy. He observes: "You fellows make me tired; you rant and roar about a woman, but I'll bet every kiss you ever got you had to steal or buy." The men tell her of their experiences. One of the alimonists says his wife was, as her lawyer explained at the trial, "inefficiently equipped to perceive the various odoriferous effluvia." Coming home at 4 a. m., his wife told him he smelled like a brewery, which vastly insulted him. "Charge me with the odors of the distillery, if it

pleases, or the bouquet of the wine press, but withdraw the brewery." She withdrew nothing, and there was divorce. One of the men told of his great-grandfather's fighting in the "Battle of Brandywine," whereupon the lady retorted he probably did so because the name attracted him. Soon the captain reports he has engaged a male scientist by wireless, whereupon there is general rebellion among the men. They remind him that this expedition was to be absolutely American, that no European should handle the scientific end, and raise such a howl, and such a purse, as makes possible the cancellation of the new arrangement. At this stage of affairs Miss Miranda's daily diary is informing. . . . He is a shrewd man, and like men of fifty, combines the emotions of youth with the experience of age." . . . One of the men tells her "women are like Kentucky whiskeys: some are better than others, but all are good." One of the men proposed to her, but she will have none of him. Soon they are in the land of the Southern Cross, and young Stoneman is alone on deck when she faces him. They talk of all manner of things. "Even song writers know the value of mother. Love and mother are perennial subjects; the publishers with an eye on the commercial side do all they can to boost love and boost mother." "An atheist; he invites a starving man to leave his dinner, and come out and starve with him." Soon they reach the equator, have a grand party to celebrate the event; hilarity prevails, and Miranda as Amphitrite won all hearts. There was gift-giving, and Cape Town was reached. Curlyp, one of the six, talks with our heroine. "How one remembers one's first kiss; it might be the poorest kiss one ever received, but you remember it, because it was the first." They all go out to hunt the sea elephant, and an accident causes Stoneman to fall within ten feet of a monster. Barstair fires at the animal, and Miranda stands almost paralyzed. The shot enrages the monster, who got after and wounded Stoneman, when Miranda manages to end the beast with a rifle shot. She takes care of the wounded Stoneman. Various conversations ensue. Miranda says: "We are much like the preacher who sent his hat around the congregation for contributions, and when it came back empty he offered a prayer of thanksgiving for its safe return." They sail along, having duly observed the transit, take on coal, Stoneman recovers, and they arrive at Cairo, where they hear "Aida." Nancy Burroughs, Stoneman's girl at the beginning of this tale, turns out to be the Aida. They ask if she sings the following day, when she replies, "No, that is my day off. I have days off just like any other hired girl." She tells of her life. . . . A would be sneak thief almost gets the valuable negatives, with pictures of the transit of Venus, from Miranda's room, but Stoneman arrests him. . . . Now what happens? Here is Miranda, the beautiful, the savior of his life, and Nancy, the opera singer, about to appear at the Metropolitan Opera House. Which does Stoneman marry? Get Sousa's book, so full of clever incidents, up to date in language of the modern sort, and find out! F. W. R.

MUSIC

THE ARTHUR P. SCHMIDT CO.,
BOSTON AND NEW YORK*"The Rock of Liberty,"* a Pilgrim Ode, by Rosseter G. Cole

Of many patriotic works recently emanating from the publishers of this country, this cantata is one of the very best, for the poem, by Abbie Farwell Brown, is noble, and the music altogether fitting. It does not attempt to portray the vicissitudes of the Pilgrims, who in 1620 set sail for America's bleak shores; in this respect it is sui generis, for other works with the same motive give every detail of history connected with these folks . . . excepting their un-Christian narrowness, their spying on comrades, their regulating of private lives, their amazing-sized families, of a dozen or twenty children, the early deaths of these mothers, etc., all of which is a matter of record. It is said it took two to three mothers to bring up a pilgrim family. The Cole-Brown work has these captions, Vision, Prayer of the Pilgrims, Struggle, Psalm of Praise, Achievement, The Alarum, The Union, and Doxology. The work is over a hundred pages long, and is planned for mixed chorus, soprano, tenor and bass solos. "Prayer of the Pilgrims" is stern, solemn music, in which the instrumental part is very important. Much of it is in the minor key, which is in fact generally the case with the score. The bass solos following are vigorous in the opening, then extremely melodious later. "O Pilgrims in a Cockle Frail" has a stately motion, with an original figure in the accompaniment. "The Peril of the Frozen Wave" is for three-part women's voices, in D minor; it goes without stop into "No Snarling Danger of its Den Can Make Our Courage Quail," for male chorus. This goes quite fast, boldly, some of it in unison. It compasses a high B flat for the sopranos at the close. "Psalm of Praise" is a reverent chorus, starting with male voices in unison, the women singing similarly, in anaphoral fashion. The tenor solo following is of intense nature, representing the Captain singing:

"We who have challenged fate to buy the boon of peace,
Shall we not watch and wait, Nor from vigil cease?
Pray God for strength and trust His word,
Guarding our hope with a loyal sword."

A solo for bass follows, "to be sung sturdily, in straightforward manner," says the composer. The Elder sings this, about "building a temple to God, here in the wilderness." This is a song of character, one of the best of the series. Th women's chorus follows:

"Patter, patter in and out,
Go the women's loyal feet,
Hither, thither, round about,
Late and early hear the beat.
To the crib, the well, the hay,
From the kitchen to the loom,
Treading out a people's way,
From the cradle to the tomb."

This is a fast and light chorus, in four-part harmony, written in exceedingly clever style, the first sopranos singing a floating melody much of the time, to the "patter" chorus. "Lord of the Harvest and the Toll" is for male chorus at the outset, followed by six-part mixed voices, the sopranos and basses doubling. It goes moderately fast. "O Liberty! The cornerstone of a greater hope than men have known," mixed chorus, has a canonic theme in minor, the same theme-figure following in major, ending triumphantly in seven-part chords. The chorus, "We have felled the forest and pierced the hill" comes next, with vigor and decision, to a basso coney, sounding like a big march, the men leading off, the women following, in three-part harmony, a mixed chorus following. "Daughters of men, arise" comes next, a prelude with long pedal-bass ushering in the robust and imperious solo for tenor, which begins with these quoted words. It runs into a chorus, "Pray God for strength," which is sung in unison, sustained chords and a contrapuntal bass marking this portion of the work. A robust tenor is needed to interpret this solo, such is the character of words and music. With ardor, triumphantly, broadly, it continues, the chorus breaking in with "The road our fathers made is bright as living flame." "O waves that did divide" is a solo for soprano, in slow tempo, of lyric character. It is followed by a chorus, and "Hymn of the Union," marked "With buoyant feeling." A slower middle section occurs, with recurrence to the original tempo, then faster on the words "They Chained the Titan, the Steam, to be their servant; they made the thunderbolt to do their bidding." This goes in to seven-part harmony with big climax on "Glorious one, glorious one, America."

The work closes with a partially unaccompanied chorus, and the audience may optionally sing "Praise God from whom all blessings flow," with a somewhat unusual harmonization in the instrumental part, inasmuch as the voices are asked to sing the melody in unison. Mr. Cole dedicates his important work "To Mr. Arthur P. Schmidt, in deep appreciation of his great service to the cause of American

Music," which speaks volumes for his relations with his publisher. It is his thirty-sixth opus, and probably the climax of his compositions, and should be in demand for the approaching ter-centenary of the landing of the Pilgrims.

WHERE THEY ARE TO BE

- Aida, Frances:**
Buffalo, N. Y., October 19.
- Bauer, Harold:**
Boston, Mass., October 15.
- Braslaw, Sophie:**
Jersey City, N. J., October 4.
- Coxe, Calvin:**
Detroit, Mich., October 8.
- Craft, Marcella:**
Milwaukee, Wis., October 18.
Springfield, Ill., October 20.
Des Moines, Ia., October 23.
Sioux City, Ia., October 25.
Sioux Falls, S. Dak., October 28.
St. Paul, Minn., October 30.
- Curtis, Vera:**
Johnstown, N. Y., October 4.
- De Torino, Baroness:**
Carnegie, Pa., September 30.
- Dilling, Mildred:**
Chicago, Ill., October 5.
- Ellerman, Amy:**
Detroit, Mich., October 8.
- Graveure, Louis:**
Detroit, Mich., October 11.
- Hackett, Charles:**
Buffalo, N. Y., October 19.
- Heyward, Lillian:**
Mt. St. Joseph, Ohio, October 25.
Vicksburg, Miss., October 28.
- Kubelik, Jan:**
Buffalo, N. Y., October 28.
- Land, Harold:**
Bangor, Me., September 30.
Portland, Me., October 3.
- Laurenti, Mario:**
Portland, Ore., September 30-October 2.
San Francisco, Cal., October 4-10.
Los Angeles, Cal., October 10-16.
Salt Lake City, Utah, October 18.
Denver, Col., October 19, 20.
Salina, Kan., October 21.
St. Louis, Mo., October 22, 23.
Peoria, Ill., October 25, 26.
Toledo, Ohio, October 27.
Montreal, Canada, October 28-30.
- Macbeth, Florence:**
Seattle, Wash., September 30.
Tacoma, Wash., October 1.
Portland, Ore., October 2.
Seattle, Wash., October 4.
Yakima, Wash., October 5.
Walla Walla, Wash., October 6.
Lewiston, Idaho, October 7.
Pullman, Wash., October 8.
Spokane, Wash., October 9.
Butte, Mont., October 10.
Great Falls, Mont., October 11.
Helena, Mont., October 12.
Bozeman, Mont., October 13.
Billings, Mont., October 14.
Miles City, Mont., October 15.
Bismarck, N. Dak., October 16.
- Mannes, Mr. and Mrs. David:**
Jersey City, N. J., October 4.
- Mardones, Jose:**
Rochester, N. Y., October 26.
- Moiseiwitsch, Benno:**
Oakland, Cal., October 15.
- Nelson, Florence:**
Richmond, Va., September 30.
Burnsville, W. Va., October 1.
Weston, W. Va., October 4.
Shinnston, W. Va., October 5.
Morganstown, W. Va., October 6.
Adamston, W. Va., October 7.
Fairmont, W. Va., October 8.
Littleton, W. Va., October 9.
Mannington, W. Va., October 11.
Cameron, W. Va., October 12.
McMechen, W. Va., October 13.
Moundsville, W. Va., October 14.
New Martinsville, W. Va., October 15.
- Painter, Eleanor:**
Detroit, Mich., October 11.
- Ponselle, Rosa:**
Worcester, Mass., October 8.
- Powell, John:**
Worcester, Mass., October 8.
- Schumann-Heink, Mme.:**
Rochester, N. Y., October 1.
Boston, Mass., October 3.
Hudson, N. Y., October 5.
Washington, D. C., October 22.
- Spalding, Albert:**
Newburgh, N. Y., October 11.
- Sparkes, Lenora:**
Toronto, Canada, October 22.
- Sousa's Band:**
Sioux City, Ia., October 12.
- Wylie, William:**
Carnegie, Pa., September 30.
- Yorke, Helen:**
Elmira, N. Y., October 17.

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politan District than any other artistic piano.

SOHMER & CO., 31 West 57th St., NEW YORK

PAUL ALTHOUSE WRITES:

New York, June 19th, 1919
The Autopiano Company,
On-the-Hudson at 51st Street,
New York City.

DEAR SIRS—

You are certainly to be congratulated on your
splendid achievement in the production of the
Autopiano, which I consider one of the finest players
I have ever played.

It is so exquisitely beautiful in tone and expres-
sion, so unquestionably superior, that I can readily
understand why the Autopiano leads in the player
piano world.

Sincerely,

Paul Althouse



THE AUTOPIANO COMPANY

PAUL BROWN KLUGH, President

On-the-Hudson at 51st Street

New York

